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Youthful Rebellion as a Stage towards Freedom and Originality: The Case of Tada Tomio, Immunologist, Essayist, and Playwright

Yuzo Ota

A fascinating figure born in twentieth-century Japan who impressed both Japanese people and those outside Japan was Tada Tomio 多田富雄 (1934–2010). He was both a scientist of great international reputation, and an extremely versatile essayist and playwright. Although he started writing essays and other books not directly related to his scientific work fairly early on, this became very noticeable in the last nine years of his life from 2001. In 2001 he suffered a cerebral infarction which completely paralyzed his right side. This left him with difficulty in swallowing his food, and in talking without the aid of a machine. During this period, Tada showed not only amazing productivity as a playwright, an essayist, and, to some extent as a poet, but he also found the energy to take the lead in the campaign to fight against the restriction of the maximum number of days in which disabled people were allowed to receive rehabilitation treatment, at the time restricted to 180 days.¹

Tada was awarded the Kobayashi Hideo Prize in 2008 for *Kamokunaru kyojin* 寡黙なる巨人 (The Giant of Few Words) published in 2007; it includes an essay with the same title that describes how he reemerged from despair after his crippling stroke.² Even before his stroke, Tada was an extremely good essayist. A collection of his essays, *Dokushaku yoteki* 独酌余滴 (Drops of Sake Left after Pouring It for Yourself, 1999; repr. Asahi Shinbunsha, 2006), won a prize in 2000 from the Japanese Essayist Club. As a prominent immunologist, he was invited to various places, and took advantage of his travels to obtain materials for his essays. For example, when he attended an international conference in Cameroun, he set out on a long and adventurous journey to the land of the Dogons. He had seen a sixteenth century Dogon sculpture of a hermaphrodite human being, and had wanted to visit the

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1 See, for example, *Kamokunaru kyojin* (Shūeisha, 2007), pp. 237–42.

2 I have supplied the English translation of Tada's works in Japanese in the text.

land of the Dogons ever since.³ On another occasion, after an international conference in Bangkok, Tada visited Northern Thailand to observe activities of an NGO led by a Thai schoolteacher who ran a center for drug addicts among ethnic minorities.⁴

As I became further acquainted with his writings, I sensed that there was something in Tada in which he differed from the majority of people. His relationship with the University of Tokyo was revealing in this respect. In 1977, when he was Professor of Chiba University, a recipient of the Noguchi Hideyo Commemorative Medical Prize in 1976 and of the Bälz Prize in 1977,⁵ Tokyo University offered him a professorship. Tada accepted this offer and apparently had a successful career there until his retirement in 1994. He characterized his relationship with Tokyo University as follows: “Tokyo University is a strange place. It was a world completely alien to me.”⁶ I came to feel that his remarkable freedom and creativity were what he gained by going through a phase of youthful rebellion. I would now like to proceed to substantiate this view.

1. “Golden Years of Youth” in Denver, Colorado

In the postscript to *Dauntaun ni toki wa nagarete* ダウンタウンには流れて (Time Flows in the Downtown) dated October 2009, Tada writes, “I recalled from memory my ‘golden years of youth.’ What came out of my memory was so real that many times I could not see the keyboard because of tears.”⁷ This remark referred to three stories set in Denver, Colorado, where he lived as a researcher in a medical research institute from 1964 to 1966 and then for a year from 1968. In the first story Tada recalls an elderly American couple, a taciturn, seemingly unsociable husband and his more sociable wife. He rented the second floor of their house during his first stay in Denver. A good relationship gradually developed between Tada and the couple. The mistress of the house suddenly fell ill. Tada repeatedly urged her to call an ambulance, but she stubbornly refused, because she had

3 See the essay first published by Asahi Shinbunsha in 2002, “Dogon e no michi” ドゴンへの道 in *Seimei no ki no shita de* 生命の木の下で (Shinchōsha, 2009), pp. 8–46.

4 “Mēkokku fāmu no hiru to yoru” メーコック・ファームの昼と夜 in *Seimei no ki no shita de*, pp. 47–76.

5 “Tada Tomio ryaku nenpu 多田富雄略年譜 (1934–2010)” in Kasai Ken’ichi 笠井賢一, ed., *Tada Tomio shinsaku nō zenshū* 多田富雄新全集 (Fujiwara Shoten, 2012), p. 314.

6 Dialogue with Yonehara Mari 米原万里 first published in 2001 in Tada Tomio, *Natsukashii hibi no taiwa* 懐かしい日々対話 (Daiwa Shobō, 2006), p. 149. All the dialogues took place before he had a cerebral infarction as Tada explains on p. 244.

7 *Dauntaun ni toki wa nagarete* (Shūeisha, 2009), p. 213.

no medical insurance to cover her expenses. After her death, Tada went to the funeral home and made the arrangements for her funeral. On the day of the funeral, he learned from the niece of the deceased that she had been very proud of the doctor living on the second floor.

Tada's second story (*Downtown*, pp. 45–86) is also not quite what “the golden years” would conjure up in the minds of most middle-class people. He discovered a shabby looking but strangely alluring district in downtown Denver. There he started frequenting a bar whose patrons were poor people, social dropouts, and also, at the time of the annual livestock show, neighborhood farmers. Among the unforgettable friends he met there were a virtually blind unknown musician whom Tada thought had real genius (*Downtown*, pp. 65–68), and a native American man who, hearing that Tada was not so eager to return to Japan, urged him to become his adopted son and remain in the United States (*Downtown*, pp. 68–70). Nobody in the Japanese community in Denver or his research institute would have appreciated his frequenting such a place, but Tada was glad that he got acquainted not only with rich and middle class Americans but also with poor people.

The third story is about a woman called Chieko, who was working for a Chinese restaurant, Lotus Room. She was overly made-up, over-friendly, and induced Tada to order far more than he could eat. When he was about to pay the bill, he realized that he had left his wallet in the research institute and had no money with him. Chieko rescued him from this embarrassing situation by offering to pay his bill. She said simply that he could pay her back next time. Her kindness to a virtual stranger like him impressed Tada and led to their friendship. He writes: “Our friendship lasted for as long as thirty years even across the Pacific Ocean until it came to an end by her sudden tragic suicide” (*Downtown*, pp. 95–96).

Tada became one of the Lotus Room's regular patrons. When there were few patrons, Chieko would sit at his table and would talk about herself. She came from a respectable middle class family in Japan, she told him. During the Occupation period, she fell in love with an American sergeant and became pregnant. Chieko, with their baby boy, followed her husband to America; once there Chieko realized that he had badly deceived her. Contrary to his claims, he was not an owner of a big shoe factory; he had not even finished high school. After the birth of her second child, Chieko obtained a divorce to protect herself and her two children from his violence. She then moved from one place to another before settling down in Denver. Tada invited Chieko to a Thanksgiving Day

party as his guest and introduced her as his new friend. Chieko would perhaps have seemed out of place at the party where most of the women were the wives of medical doctors. However, her cheerful and tactful behavior made others accept her despite her social status. After that, Tada took Chieko to every party at the research institute.

In later years, when alarming letters arrived from the depressed Chieko, Tada sent an express letter to his close Japanese-American friend in Denver, asking him to look her up and make sure that she received the necessary help from a doctor and a social worker. Neither the friend nor a doctor he consulted could persuade Chieko to be hospitalized to receive treatment, and she committed suicide, forsaken even by her children who had changed their telephone numbers to prevent her from calling them. In his letter written after Chieko's suicide, Tada's Japanese-American friend said, "Her life was a gloomy and unhappy one. The only bright spot in it was her friendship with you" (*Downtown*, p. 123). Tada did not brand her life as a failure: "A Japanese woman who lived courageously in pursuit of freedom in the postwar period, died a lonely death in a foreign land when her strength finally gave out. ... Her life evokes in our mind transience of blossoms and poignancy of fallen leaves. It was in its own way an admirable 'life of a woman,' I believe" (*Downtown*, p. 123).

In his Denver days Tada often judged matters according to criteria which differed from the usual middle class values. He frequently took his newly wedded wife, Norie, to a rough bar "to show her how the poor in the United States lived" (*Downtown*, p. 111). Tada's attitude towards poor people continued to be different from that of the typical middle class. When his pet dog disappeared, an eyewitness told Tada that he saw a man who looked homeless walking with the dog, so Tada went to Ueno Park and another place where many homeless people lived. His commentary on them was very positive: "Their life did not convey any sense of misery. On the contrary I felt that it had been a long time since I had encountered people leading a life worthy of a human being as well as they did."⁸

8 "Inu ga kaetta hi" 犬が帰った日 in *Dokushaku yoteki*, p. 80.

2. Student Days in Japan with “Dubious” Friends

Tada’s *Zanmu seiri: Shōwa no seishun* 残夢整理: 昭和の青春 (Trying to Make Sense of Lingering Dreams: Youth in the Shōwa Period, Shinchōsha, 2010),⁹ completed in the year of his death, contains clues which help us to understand the Tada of Denver days. Chapter Three portrays three friends from the period when Tada was enrolled in the pre-medical program at Chiba University. Two of them, Seki and Hata, both sons of doctors, were also enrolled in the same program. The third, Doi, their former high school classmate, was studying at Hitotsubashi University. The three friends all frequented brothels. Seki had a proud arrogant air; he needed crutches, due to having suffered polio in his childhood. He was an extremely heavy drinker. Since his father owned a big hospital in Toyama Prefecture, Seki received an enormous amount of money for his expenses which he squandered through his daily sprees with Hata, who also came from an affluent family. Tada, “a well-known heavy drinker when young,”¹⁰ may have already drunk a lot, but there is no indication that he led the life of a debauchee. Nevertheless, just like his three friends he was also driven by a passion or passionate energy that he could hardly control, which he called ‘nue,’ borrowing the name of a legendary monster. He writes: “I rarely attended classes. Instead, I spent all day in a Shinjuku coffee shop, smoking and discussing literature” (*Lingering Dreams*, p. 60).

Tada did not judge his friends on moralistic grounds. Tada found Doi’s constant visits to brothels rather moving as a form of youthful rebellion of a gentle, very sensitive young man against his family (*Lingering Dreams*, p. 64). Hata showed astounding promiscuity with numerous women. In a state of drunkenness, he forced sexual intercourse on a refined widow of roughly 60 years of age, the mistress of the house where he lived as a lodger. This incident deeply disturbed Tada. Still, Tada seemed to continue to cherish the energy or passion manifested by people like Seki and Hata (*Lingering Dreams*, p. 78).

9 In the last chapter, “Hogarakana Dionisosu” 朗らかなディオニソス, Tada recalls Hashioka Kyūma 橋岡久馬, an immensely talented Noh actor with some eccentric habits. Hashioka Kyūma played with great success the main character in “Mumyō no i” 無明の井, the first Noh play Tada wrote—the man who was declared brain dead and whose heart was given to a woman. It was first performed in Japan in 1991 and later in the United States in 1994. See the records of the performance of this play with Hashioka Kyūma as the main character in *Tada Tomio shinsaku nō zenshū*, p. 319. Hashioka died in 2003 at the age of 80.

10 In the afterword to *Dokushaku yoteki* (1999), p. 303.

The year before he graduated from the Faculty of Medicine, Tada learned about Doi's suicide. He had died by throwing himself from the roof of the TV station where he had been working. The second to die was Hata, who died suddenly from a cerebral hemorrhage. Having completely renounced debauchery and managing to graduate from a medical college a few years before, he had become affianced to a doctor, and was planning to return to his hometown and run his family medical business with her. Tada writes: "Doi's nue and Hata's nue somehow died. That is why they could not go on living" (*Lingering Dreams*, p. 82). He suspected that the death of the nue within us might entail our own physical death. As for Seki, Tada realized that he "lived as his nue dictated" (*Lingering Dreams*, p. 93) until his death at the age of 76. Although Seki's actions entailed a lot of sacrifice on the part of his family, Tada's remark "It would have been impossible to live as he did had he not been sustained by an extraordinary drive for life. That passion was what we nurtured together when we were young. In him it continued to live to the end" (*Lingering Dreams*, p. 93) reflects his admiration for Seki who died virtually penniless.

Tada's passion also remained very much alive until his death. This is reflected in the way he lived during the last nine years of his life. When he became an invalid, his wife unhesitatingly quit her job as a hospital internist to devote herself wholeheartedly to nursing him. Tada apparently assumed that his life as an invalid would last at most ten years, after which time his wife would be liberated as she would richly deserve to have some years left to enjoy her own life.¹¹ He devoted much of what he must have regarded as the last few years of his own life to recalling his younger days when he and his friends were most clearly driven by their nue.

Other friends of his youth were also far from embodying ordinary conventional values. Friend "N," recalled in Chapter 1 (*Lingering Dreams*, pp. 5–13), was Tada's middle school classmate. When they met again in Tokyo, they found they shared a passionate interest in literature. N was studying French at Athénée Français. He read aloud the poems of Stéphane Mallarmé and Charles Baudelaire in fluent French for Tada; this plunged the latter into ecstasy. Writing well over half a century later, Tada says, "I still know by heart the poems of Rimbaud and Mallarmé in the original French that I read around that time" (*Lingering Dreams*, p. 8).

11 "Itoshi no Aruhentīna" いとしのアルヘンティーナ in *Dauntaun ni toki wa nagarete*, p. 185.

Some years later Tada learned that N had been arrested for stealing a bicycle in Kamagasaki, an area in Osaka where many day laborers and unemployed people lived. Tada prepared a petition in the name of N's three former middle school classmates, including himself, all respectable persons judged by their titles, and submitted it to the court. He made a statement to the effect that N was a good citizen who had been a talented poet when young and that they believed that he was not the kind of person who would commit theft. N was released shortly afterward. However, Tada sunk into self-hatred later for submitting this petition (*Lingering Dreams*, p. 11); he was not ready to identify himself fully with the law-abiding middle-class values.

In Chapter 2 Tada writes about Nagai Shunsaku 永井俊作, a painter and his friend, who, Tada was convinced, was a real genius (*Lingering Dreams*, pp. 50–51). Nagai died of cancer in 1976 one year after his initial diagnosis. Tada visited Nagai in his hospital room every single day spending time with the dying Nagai, who was wracked by terrible pain. His friendship with Nagai spanned thirty years and dated from their middle school days in Ibaragi Prefecture. Nagai “was eccentric from the beginning” (*Lingering Dreams*, p. 27). For example, he was arrested by the police for using a forged ten yen banknote just to see if the banknote he had drawn so well could pass as a real one.

When the middle school under the old system that Tada and Nagai had attended was abolished, Nagai returned to Tokyo from where he had been evacuated to escape the ravages of war. Their paths crossed again in Tokyo. Tada had been preparing himself for an examination for a medical program. Nagai himself was to take an entrance examination to Tokyo University of the Arts before long. They agreed to study together. After they succeeded in passing their respective entrance examination in the same year, Tada was absorbed in literature, and Nagai was absorbed in Buddhist statues in Nara. They came to share each other's interest. Nagai started to publish poems and criticism in journals in which Tada was involved, and Tada started to visit Nara often. Referring to his frequent trips there with Nagai, Tada writes, “What a rich time it was! In our youth we had neither money nor material wealth, but we had a brimful of something precious” (*Lingering Dreams*, p. 32).

Like Tada, Nagai was interested in both natural sciences and liberal arts. It was Nagai who first awakened Tada's interest in Einstein's principle of relativity nearly half a century before Tada wrote a Noh play about it, “Isseki Sennin” 一石仙人.¹² Nagai was also

12 See *Tada Tomio shinsaku nō zenshū*, pp. 88–89 (“Sōsaku nōto” 創作ノト by Tada) and pp. 305–306 (“Kaidai” 解題 by Kasai Ken'ichi).

an inventor with a solid knowledge of natural sciences. When Tada pointed out that some of his inventions, such as a clock, which told the time based on the quinary system of numbers, had no practical use, Nagai explained that he did not aim to produce something practically useful; such things belonged to the “practical new device” category, and were inferior to real invention. Through his invention, he aimed to produce an object which would embody a new principle. Tada felt that from Nagai he learned an attitude that was to guide his medical research in later years when he left the question of practical application of his findings to other people. People found Tada’s scientific papers unusually speculative, and he attributed that to Nagai’s influence (*Lingering Dreams*, p. 37). Tada’s family, now enlarged by three children, lived in a unique new house in Chiba that Nagai had designed after their return from the United States. “The life in this house virtually determined my entire life. Nagai was the source of my research ideas,”¹³ writes Tada.

Today, as the results of a Google search suggest, some people came to know who Nagai was because Tada wrote about him. That was what Tada had hoped to achieve through *Lingering Dreams*. Alluding to this book in his season’s greetings sent in December 2008, Tada writes, “Without finishing it, I can not [sic] die, as they will be forgotten if I don’t remember them and describe their lives. They indeed deserve being remembered.”¹⁴

3. Balance between Rebellion and Acceptance of Tradition

One of the most famous defense of rebels and rebellions in modern Japanese history was a talk titled “Muhonron” 謀叛論 (On Rebellion) that Tokutomi Roka 徳富蘆花 (1868–1927), a modern Japanese writer of major status, gave in 1911 at the Number One Higher School in Tokyo shortly after Kōtoku Shūsui 幸徳秋水 (1871–1911) and eleven others were executed for their alleged involvement in a conspiracy to assassinate the Emperor Meiji. He told the students to be afraid of “neither rebels, rebellions, nor becoming rebels yourselves.” He added, “What is new is always a rebellion.”¹⁵ He pointed out that the people who directly or indirectly worked to bring about the Meiji Restoration, a blissful event in his

13 *Tada Tomio shinsaku nō zenshū*, p. 38.

14 Tada’s season’s greetings of 23 December 2008 in English in *Hana kuyō* 花供養, ed. Kasai Ken’ichi (Fujiwara Shoten, 2009), p. 178.

15 Tokutomi Roka, *Muhonron (sōkō)* 謀叛論 (草稿), http://www.aozora.gr.jp/cards/000280/files/1708_21319.html, accessed on 13 January 2011. My references to Tokutomi’s talk are all based on the same source.

eyes, were rebels in the eyes of the Tokugawa rulers. In fact, a significant number of the leaders of the Meiji government were themselves initially youthful rebels. For example, Itō Hirobumi 伊藤博文 (1841–1909), who left Japan in 1871 as one of the Vice-Ambassadors of the Iwakura Mission to the United States and Europe, was at barely thirty years old already a major leader of the Meiji government.

According to Konrad Lorenz (1903–89), a Nobel Prize winner as a pioneer in ethology, a certain kind of youthful rebellion is a phylogenetically evolved program of human behavior that helps to give some flexibility to culturally rigid norms of behavior.¹⁶ However, if that youthful rebellion totally rejected cultural inheritance from the previous generation, it would cause irremediable loss.¹⁷ There should be a balance between rebellion against, and appreciation for, the culture of the previous generation.

Tada achieved such a balance. He identified himself strongly with the new and valuable achievements of the Shōwa period, such as “freedom, equality, peace, human rights, and other values that we have acquired for the first time through our suffering.”¹⁸ Tada believed that those who were, like him, born either in 1933 or 1934 produced the first real boys of the post-WWII period, who, liberated from stereotypical labels, such as gunkoku shōnen 軍国少年 (boys of the military nation), enjoyed to the full the freedom that was beginning to take root in Japan.¹⁹ At the age of thirteen, he read *Lady Chatterley’s Lover* with a friend. Tada was absorbed in music, learned to play the piano and the clarinet, practiced oil painting, and wrote poems.²⁰ At the same time he identified himself with much cultural heritage, including a special nutritious inexpensive dish called sumitsukare handed on down for one thousand years.²¹

The most notable example of this cross-fertilization of what was old and what was new in Tada’s case was his use of the traditional Noh theatre to deal with new themes. Though he had taken a passionate interest in the Noh theater from “the age of 17 or 18,”²²

16 See, for example, Konrad Lorenz, *Die acht Todsünden der zivilisierten Menschheit* (München: Piper, 1973), pp. 74–75.

17 *Ibid.*, p. 83.

18 *Rakuyō sekigo: Kotoba no katami* 落葉隻語: ことばのかたみ, p. 14.

19 “Sengo hajimete no shōnen” 戦後初めての少年 in *Kamokunaru kyojin*, p. 156.

20 *Ibid.*, p. 155 and p. 157.

21 “Kyōdo ryōri sennen no chie” 郷土料理 千年の知恵 in *Rakuyō sekigo*, pp. 15–18.

22 Dialogue with Matsuoka Shinpei 松岡心平 first published in 2000 in Tada Tomio, *Natsukashii hibi no taiwa*, p. 173.

he started writing Noh plays fairly late. His first Noh play, “Mumyō no i” 無明の井 (The Well of Ignorance), which dealt with the ethical question of transplanting an organ taken from a person declared brain dead as mentioned in Footnote 9 was written in 1989 and first presented on stage in 1991.²³ In Noh Drama a dead person usually appears and re-enacts what he did while he was still alive and questions its meaning.²⁴ Tada was convinced that “Noh theatre was an excellent medium to deal with contemporary issues,”²⁵ and wrote Noh plays dealing with themes such as the battle for Okinawa (*Okinawa zangetsuki* 沖縄残月記)²⁶ and the dropping of the atomic bomb on Hiroshima (*Genbakuki* 原爆忌).²⁷

In his later years Tada emphasized the importance of Japan’s traditional culture. He said, “If we do not have enough knowledge of Japanese culture to explain it to others, we shall not be able to interact and have discourse with the scientists of the world.”²⁸ In a talk given in 2008, he advised young medical researchers in Chiba to join the international community of scientists as Japanese scientists. “I say ‘as Japanese scientists,’”²⁹ he emphasized. At the beginning of Chapter 9, titled “Aimaisa no genri” あいまいさの原理 (The Principle of Ambiguity), of *Seimei no imi ron* 生命の意味論 (Meaning of Life), he declared his intention to shed new light on “the positive significance ambiguity can have for life,” and wrote immediately afterwards, “This is related to my hope for Japanese culture as a biologist.”³⁰ When science presents problems that cannot be clearly and logically solved, Japanese scientists, nurtured in a seemingly ambiguous culture, could hope to make a significant contribution.³¹

23 “Hashigaki” written by Kasai Ken’ichi, *Tada Tomio shinsaku nō zenshū*, p. 2.

24 “Sōsaku nōto,” *ibid.*, p. 27.

25 *Ibid.*, p. 34.

26 *Ibid.*, pp. 186–201.

27 *Ibid.*, pp. 123–52. “Anniversary of the Bomb,” the English translation by Christopher Midville is printed on pp. 55–76.

28 “Ureuru koto” 憂うこと in *Rakuyō sekigo: Kotoba no katami*, p. 118.

29 “Wakaki kenkyūsha e no messēji: Oshierareta koto, tsutaetai koto” 若き研究者へのメッセージ 教えられたこと、伝えたいこと, *ibid.*, p. 210.

30 *Seimei no imi ron* (Shinchōsha, 1997), p. 190.

31 See Tada’s remarks in his dialogue with Kawai Hayao 河合隼雄 titled “‘Aimaisa’ no naka ni atarashii genri o saguru” “曖昧さ”の中に新しい原理を探る in *Natsukashii hibi no taiwa*, p. 15.

4. Unique but an Excellent Communicator

Tada openly admitted his fondness for eccentrics.³² This was related to his high esteem for true originality. One of his former students writes, “His love of doing what other people do not do also manifested itself in his daily life. He wore glasses with a white frame and wore a business suit without a collar ... He taught me that the same thing could be seen from diverse points of view, and that helped me to solve (research) problems many times.”³³

However unique Tada might have been, he was not isolated. According to the “Postscript”³⁴ in *Men’eki no imi ron* 免疫の意味論 (Meaning of Immunity), for which he received the Osaragi Jirō Prize in 1993, Tada tried not only to explain in laymen’s terms the progress in immunology, but also to discuss the meaning of the phenomenon of immunity in the larger context of life itself. In doing so, he applied the concept of a “super-system”³⁵ not to the immune system only, but to other fields also; this attracted the attention of many people who were not immunologists. Those books which have collected Tada’s dialogues with people³⁶ suggest that few other contemporaries were as engaged in dialogue with people of various backgrounds, such as philosophers, psychotherapists, and life scientists, as Tada was.

After he became an invalid in 2001, he began “dialogues” through letters, and co-authored three books with uniquely prominent women of modern Japan. These books are *Kaikō* 邂逅 (Encounter, Fujiwara Shoten, 2003), co-authored with Tsurumi Kazuko 鶴見和子 (1918–2006), a sociologist who continued to be very active as a poet and an author after she herself suffered a stroke in 1995; *Tsuyu no mi nagara: Ōfuku shokan inochi e no taiwa* 露の身ながら: 往復書簡いのちへの対話 (Though Ephemeral Like a Drop of Dew: Correspondence: A Dialogue for Life, Shūeisha, 2004), co-authored with Yanagisawa

32 Furusawa Shūichi 古澤修一, “Tada sensei o shinonde” 多田先生を偲んで in *Tada Tomio no sekai* 多田富雄の世界, ed. Fujiwara Shoten Henshūbu 藤原書店編集部 (Fujiwara Shoten, 2011), p. 138. Hereafter, this book will be cited as *Tada Tomio no sekai*.

33 Taniguchi Masaru 谷口克, “Ten wa nibutsu o ataeta” 天は二物を与えた in *Tada Tomio no sekai*, p. 117.

34 *Men’eki no imi ron* 免疫の意味論 (Seidosha, 1993), pp. 234–36.

35 Tada explains a super-system as a system that does not pursue any particular aim, creates itself, and contains a lot of ambiguity (see, for example, Tada, *Seimei no imi ron*, Shinchōsha, 1997, pp. 34–35, p. 33, and p. 15 respectively).

36 See *Seimei e no manazashi: Tada Tomio taidanshū* 生命へのまなざし: 多田富雄対談集 (1996; Seidosha, 2006) and *Natsukashii hibi no taiwa* (2006).

Keiko 柳澤桂子 (b. 1938), a biologist whose promising career in research was cut short by a serious illness but who continued to be productive as an author; and *Kotodama* 言魂 (The Spirit in Words, Fujiwara Shoten, 2008), co-authored with Ishimure Michiko 石牟礼道子 (b. 1927), a writer famous for her book on mercury poisoning from polluted water from a factory which affected people around the Minamata 水俣 area. His “dialogues” with the three women reflects the important position women occupied in Tada’s world.

Tada was also quite active as an editor or co-editor. “The talent for ‘the editor-in-chief’ was one of the most outstanding of the many talents Mr. Tada exhibited,”³⁷ writes a person who once worked for Oxford University Press and had some opportunities to talk with Tada, who was instrumental in creating *International Immunology*, a journal published by the Oxford University Press on behalf of the Japanese Society for Immunology.³⁸ Tada also edited or co-edited various books. A man who possessed a voracious appetite for reading a variety of books³⁹ and “limitless curiosity and love for life,”⁴⁰ he could even edit *Ningen* 人間 (Human Beings) in the series *Nihon no mei-zuihitsu* 日本の名随筆 (Masterpieces of Japanese Essays).

Tada’s various activities were supported by his remarkable memory. Yamaguchi Yōko 山口葉子, Tada’s secretary for twenty-seven years, writes, addressing the deceased Tada, “Mr. Tada, you remembered everything you had once read or seen, and stored them in various ‘drawers’ in your brain, and used them in your writing by taking them out of respective ‘drawers’ when necessary. When your conception for a Noh play was fixed, you finished writing its text within a single night. I felt from the bottom of my heart what an amazing person you were.”⁴¹

37 Onji Toyoshi 恩地豊志, “‘ICHIRO jānaru’ o tsukuru” 「ICHIRO ジャーナル」を創る in *Tada Tomio no sekai*, p. 77.

38 Onji Toyoshi, *ibid.*, pp. 75–78.

39 Tada Tomio, ed., *Ningen: Nihon no mei-zuihitsu*, special volume 90 (Sakuhinsha, 1998), p. 250. Hereafter cited as *Ningen*.

40 Sakano Masataka 坂野正崇, “Tada Tomio to iu ōkina ki no shita de” 多田富雄という大きな木の下で in *Tada Tomio no sekai*, p. 285.

41 Yamaguchi Yōko, “Tada Sensei no ‘hikidashi’” 多田先生の「引き出し」 in *Tada Tomio no sekai*, p. 351.

Conclusion

Many years after his student days, although he was in the midst of leading an extremely busy life as the head of the program committee for the fifth congress of the international society of immunology in Kyoto, Tada resumed taking lessons in playing a small hand drum, *kotsuzumi* 小鼓, for a Noh play in 1983, a drum from which you can rarely produce any sound at all after taking a lesson for one year as Tada had apparently managed to do when he first learned it when he was a student. He did not want to lose his autonomy as a person by allowing his circumstances to excessively dictate the way he lived.⁴² It seems that through these lessons he gained not only a deep insight into Noh music but also deeper insights into Japanese culture in general. Tada felt that important things are neglected in this age of globalization. The sight of Moroccan women who had come out of their house to watch the setting sun, chatting with other women who had also come to watch it, deeply moved Tada. He felt that “if judged by the criteria, such as the availability of amenities of modern life, annual income and welfare,” Morocco “must be rated much below Japan,” but “Morocco is higher than Japan in terms of the cultural quality of people’s lives ... For example, in Japan we no longer watch the setting sun.”⁴³

In his last book published a month after his death, Tada suggested to Japanese readers to make “nature (life) and tradition”⁴⁴ a basis of their life, and added, “Nature is value that everyone must acknowledge. Tradition teaches the norm of the Japanese. We must acknowledge the value of diversity and maintain our identity at the same time. I hope that my readers will create the future of our planet from this basis.”⁴⁵ He was keenly aware that the unrestrained pursuit of wealth would not only seriously destroy the environment but also create many other problems.⁴⁶ Tada thought it important to “observe things from a

42 See Tada’s talk with Ms. Terashima Sumiyo 寺島澄代, a specialist of *kotsuzumi* in *Natsukashiki hibi no taiwa*. On pp. 223–24, Tada explains why he resumed studying *kotsuzumi* in 1983 after a long interval from his student days with Terashima as his teacher. As for the beginning of his deep involvement in the Noh, that began when he, as a student of Chiba University, learned that Ōkura Shichizaemon 大倉七左衛門, an expert of a large hand drum and a small hand drum, lived in Chiba and started taking lessons from him (see his dialogue with Matsuoka Shinpei in *Natsukashii hibi no taiwa*, p. 173).

43 Tada Tomio, “Morokko de kangaeta koto” モロッコで考えたこと in *Ningen*, pp. 245–46.

44 *Rakuyō sekigo*, p. 128.

45 *Ibid.*, p. 127.

46 *Ibid.*, p. 128.

distance to get the whole picture” and to look at them from “more than one perspective.”⁴⁷ He suggested his readers to make Japanese tradition, formed largely before the Industrial Revolution, one of the two basic components of their life to enable them to observe things “from a distance” and from more than one point of view, without taking things like the importance of economic growth for granted.

Tada was deeply concerned about the future of mankind. According to him, “The lifespan of our planet will become shorter and shorter. I would think it fortunate if mankind could survive another two hundred years from now.”⁴⁸ He created the society INSLA (Integration of Natural Science and Liberal Arts) in 2007 with the conviction that “it is only through integration of ‘knowledge of natural science’ and ‘knowledge of liberal arts’ that problems natural science poses could be solved.”⁴⁹ In the prospectus of INSLA, Tada mentions nuclear technology first as a problem natural science poses.⁵⁰

The nuclear crisis following the Great Earthquake of Eastern Japan occurred less than a year after Tada’s death. A contributor to the special issue of a quarterly featuring the Great Earthquake, obviously depressed by the failure to deal effectively with the nuclear crisis at the Fukushima Daiichi nuclear power plant, saw its long-term cause in the failure to train people “with wide knowledge of both liberal arts and science and a high ethical sense.”⁵¹ Tada, who campaigned for INSLA until shortly before his death, was a far-sighted person.

Tada was not an aloof scholar in an ivory tower. He may inspire many people both in Japan and outside of Japan to live their life in the way they really want and to endeavor to create a brighter future for mankind, as Tada hoped.

47 Ibid.

48 As quoted by Kotaki Chihiro 小滝ちひろ, “Furō fushi motomezu” 不老不死求めず in *Tada Tomio no sekai*, p. 279.

49 Tada Tomio, “Setsuritsu shuishi” 設立趣意書, *ibid.*, p. 33.

50 *Ibid.*, p. 32.

51 Nishigaki Tōru 西垣通, “Chi no sakeme kara riaru ga nozoku” 知の裂け目からリアルが覗く, *Kan* 環, vol. 49 (Spring 2012), p. 167.