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An Analysis of Hani Motoko’s Hall for Tomorrow (1921): A Frank Lloyd Wright Design

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ABSTRACT

There is a plethora of publications concerning Frank Lloyd Wright’s (1867-1959) works, I investigate a design that has received little attention from American historians. In 1921 Wright was commissioned by Hani Motoko (1873-1957) and her spouse Hani Yoshikazu (1880-1955) to create a school building. The result was Myōnichikan. This structure is worthy of discussion, not only because it is one of only three remaining Wright designs in Japan, but also because Hani Motoko is an important figure whose accomplishments deserve consideration. In this study I include a brief look at the basis of Wright’s educational philosophies. An institutional analysis of Japan’s educational system is also integral because it illustrates the Japanese government’s goals for education, specifically those for young women, and also allows for a later comparison of the Hanis’ educational objectives. Lastly, I perform a formal analysis on Myōnichikan, discussing the Japanese and American aesthetic aspects of the structure.
ACKNOWLEDGMENTS

This thesis began as a suggestion from Theresa Leininger-Miller that I attempt to bridge my interests of both architectural history and Japanese art, for which I thank her. In addition, I would like to thank my committee reader, Professor Walter Langsam. Through countless discussions with Professor Langsam, Myōnichikan seemed to be the most logical subject matter for my study. He provided me with valuable encouragement and ideas. I appreciate his time and energy that he has dedicated to my thesis.

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A harmonious building that embodies truth and beauty may be one of the greatest of all good influences.¹

- Frank Lloyd Wright

**Introduction**

The American architect Frank Lloyd Wright (1867-1959) had a prolific career that spanned over six decades and several continents. When people think of the designs that Wright created while in Japan from 1914 to 1922, images of the Imperial Hotel (1916-1967) are usually the first to enter the mind. Yet eleven other designs by Wright exist in the shadow of the Imperial. My thesis concerns one such building, Myōnichikan (Hall of Tomorrow), which was designed in 1921 for the all-girls school of Jiyū Gakuen (School of the Free Spirit) in Tokyo.² Wright created Myōnichikan as a reflection of his beliefs about how organic architecture affects students. The clients, Hani Motoko³ (1873-1957) and her husband Hani Yoshikazu (1880-1955), commissioned Wright to create a building that would symbolically reflect their school’s break with the traditional Japanese system of pedagogy. Therefore, my method will include discussions of the social history and context in which this building was made, an institutional analysis, and a formal analysis of Myōnichikan, as well.

My goal is to adopt a relatively new non-traditional approach to architectural history, where the disciplines of clients are considered, and where the ambitions and intentions of both the client and architect are relevant. One of the new methodologies for architectural history is to view a design as a product of both the architect and client, through which one tries to reconsider

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² The Frank Lloyd Wright Foundation, “’Myōnichikan’ Honors its Name,” Frank Lloyd Wright Quarterly 13 (Summer 2002): 17.
³ Japanese names in the following will appear in traditional Japanese order; hence, the family name appears before the first name.
the meaning of the building - politically, spiritually, and socially. The approach that I have used places the design in its “extra-architectural” context. It is my intention to look at Myōnichikan as a “cultural and social document,” not just as an architectural monument. Both Professor Dana Cuff, an architecture professor at UC Berkeley, and Professor Christine Stevenson, whose writings often deal with medical-institutional architecture, have written brilliant histories using such newer approaches, where the formal structure of a building is not the main focus of their argument. My approach is similar to theirs. I believe that an appreciation of such a “non-traditional” approach is warranted, as it provides an additional perspective for architectural historians, adding to the value of architectural history as a whole.

In Leslie Topp’s “Otto Wagner and the Steinhof Psychiatric Hospital: Architecture as Misunderstanding,” published in The Art Bulletin (2005), the art historian describes this newer approach to architectural history. Although Topp discusses three methodologies, it is the third that I find intriguing and wish to model my thesis upon. She explains:

[W]hile equally dedicated to retrieving the full range of meanings with which clients and other nonarchitectural participants invest buildings, concentrates on the gaps between the intentions and discourses of the various players—including the architect. Here, the building is seen as the result of a complex and fraught interaction between groups, or disciplines, with distinct cultures, world-views, and assumptions about how a building mediates meaning and what meaning it should mediate.

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4 Leslie Topp, “Otto Wagner and the Steinhof Psychiatric Hospital: Architecture as Misunderstanding,” The Art Bulletin LXXXVII, no. 1 (March 2005): 130. It was this particular essay by Topp that inspired me to approach Myōnichikan in this manner.

5 I must openly admit that this approach also spawns from my minute base of formal architectural knowledge. I feel that using an approach that takes other factors into account, rather than focusing more on a formal analysis, will allow me to study Myōnichikan in a manner that I am capable of.

6 Topp, 131.
Although I do not follow the prescribed method exclusively, it has offered me new ways to consider my own approach to the study of Myōnichikan.

Wright designed Myōnichikan during the period of his career that is often referred to as his “lost years,” after professional and personal scandal in 1914. This is because he was in Japan on and off from 1914 to 1922, out of the American public eye, and the majority of the work he created at this time is largely unknown to American scholars. Although it was the Imperial Hotel commission that lured Wright to Japan in 1914, his other designs created while abroad are also integral parts of his oeuvre.

A wealth of literature pertains to Frank Lloyd Wright’s work. First generation modern architectural historian and “dean of Wright scholars,” Henry Russell Hitchcock’s *In the Nature of Materials: 1887-1941: The Buildings of Frank Lloyd Wright* (1942) is a comprehensive text concerning Wright’s works. The historian divides his discussion into six parts, and each focuses on a decade of the architect’s long career. Hitchcock mentions so many of Wright’s designs that the reader catches only a glimpse of each work. However, this text is monumental in the historiography of Wright because it is literally the first major text written about the architect. Regarding the erstwhile lack of scholarship concerning Wright, the historian prophetically notes that it “will appear in the future.” In *The Nature* was just the first of many texts that Hitchcock wrote concerning the work of Wright.

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7 For more on Wright’s “lost years,” see Anthony Alofsin, *Frank Lloyd Wright: The Lost Years, 1910-1922: A Study of Influence* (Chicago, IL: University of Chicago Press, 1993). Alofsin’s focus is primarily how Wright’s European travels impacted his artistic development.
9 It seems that Hitchcock envisioned this book as a correlating component to Wright’s 1940 exhibition at the Museum of Modern Art in New York, although it was never affiliated with that institution.
Vincent Scully, Jr., a second generation modern architectural historian and critic, began writing about Wright as early as 1941 in his dissertation *The Shingle Style: Architectural Theory and Design from Richardson to the Origins of Wright* (1955), and has had a fruitful career since.  

Modern *Architecture and Other Essays* (2003) is a valuable collection of Scully’s essays, the majority pertaining to Wright, such as “Wright vs. the International Style” (1954) and “Frank Lloyd Wright and the Stuff of Dreams” (1980).  

Scully’s *Frank Lloyd Wright* (1960) provides an overview of the architect’s career, beginning with those who influenced Wright, to the last structure that Wright designed, the Guggenheim Museum (1946-1959). Scully places his discussion within the wider context of other architectural movements during Wright’s life.

Bruce Brooks Pfeiffer, Director of The Frank Lloyd Wright Archives at the Frank Lloyd Wright Foundation at Taliesin West in Scottsdale, Arizona, is the leading Wright historian today. His works range from publications on specific designs, compilations of archival materials, biographies, and catalogues. Anthony Alofsin’s *Frank Lloyd Wright - The Lost Years, 1910-1922: A Study of Influence* (1993) is a comprehensive guide to Wright’s life while abroad. Architectural historian William Allin Storrer’s *The Frank Lloyd Wright Companion* (1993) is an extensive catalogue, providing images and plans of the architect’s designs. This source provides the original floor plan of Myōnichikan, which is indispensable to my study.

In recent years, some architectural historians have approached Wright’s work in a new and fresh light. One such historian is Kevin Nute. His *Frank Lloyd Wright and Japan: The Role of Traditional Japanese Art and Architecture in the Work of Frank Lloyd Wright* (1993) pertains

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11 Scully, 34. Scully wrote his dissertation in the late 1940s, but it was not published until 1955.

12 For more on Wright’s creative process, see Scully’s “Frank Lloyd Wright and the Stuff of Dreams.” In this essay, Scully, forwardly thinking, utilizes psychoanalysis to debunk the myth of Wright’s creative process being a “mystery.” Further, Scully uses Freud’s methods to analyze the potential effects of Fröbel’s kindergarten system on Wright.
to Wright’s contact with Japanese art, architecture, and culture, beginning with “Japanism” of the late nineteenth century, and more particularly the architect’s affiliation with collectors of Japanese art. Nute’s study opens up new ways to think about and discuss Wright’s aesthetic. The more recent book by Nute, *Place, Time and Being in Japanese Architecture* (2004), provides an exciting approach to writing architectural history using Wright’s philosophies as the foundation. For instance, Nute’s discussion of how globalization and the loss of architectural regional identities negatively affect people is indebted to Wright’s ideologies of how architecture can influence people. Yet Nute’s discussion is not exactly a study of Wright, but rather of how people can benefit from preserving regional architectural styles in the face of globalization. All of the above sources have been beneficial to my work.

However, scholars have paid scant attention to Myōnichikan. In Futagawa Yukio’s essay “Yamamura House,” published in *GA Houses* in 1989, the author states that it is “common knowledge” that the Imperial was Wright’s primary focus while in Japan, and all other designs were secondary.13 The Imperial was highly praised at the time of its construction, and the hotel’s survival of the 1923 Kanto Earthquake, compounded its fame.14 Even in Wright’s own account of his time in Japan in *An Autobiography*, the Imperial is the only structure he discusses.

Discourse in literature regarding Myōnichikan has not evolved much further than the assertion that it is a structure worth preserving. Naomi R. Pollock’s “Tokyo’s Hall for Tomorrow,” published in *The Inland Architect* in 1992, discusses the need for preservation. In 2002 the Frank Lloyd Wright Foundation published “‘Myōnichikan’ Honors its Name,” which appeared in *The Frank Lloyd Wright Quarterly*. This essay focuses on the recent restoration of

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13 Futagawa Yukio, “Yamamura House,” *GA Houses* 27 (November 1989): 7. The main focus of this essay is the Yamamura house; therefore it will not be discussed presently.
Myōnichikan, which took place between 1999 and 2001. It provides a detailed description concerning the new uses for the building, the physical rehabilitation of the structure, and restoration practices in Japan.

Pfeiffer also composed a brief essay in 1985 for *Frank Lloyd Wright Monograph 1914-1923* entitled “Jiyū Gakuen, Tokyo, Japan, 1921.” Pfeiffer makes several important observations about the Hanis’ educational beliefs. He suggests the educational similarities between Jiyū Gakuen and the Hillside Home School, established by Wright’s aunts Jane and Ellen Lloyd Jones, in Springboro, Wisconsin, in 1886 by illustrating his observations, such as the students helping with the maintenance of the building.\(^\text{15}\) Instead of discussing how atypical the school was by Japanese standards, the author emphasizes similarities between the Japanese and Wisconsin schools. It is my intention to contemplate Myōnichikan’s dissimilarity from traditional Japanese schools.

Although Robert Kostka’s 1966 work “Frank Lloyd Wright in Japan,” published in *The Prairie School Review*, focuses on the Imperial Hotel, he makes a salient observation. Kostka is the only author to mention, in passing, that Myōnichikan’s Prairie School style is symbolic of the school’s difference from traditional Japanese education.\(^\text{16}\) The author does not however provide an argument or basis to support this potential association. I shall thoroughly expand this implication in my thesis.

The primary resources for my discussion will be the aforementioned essays by Pollock and Pfeiffer. In regards to resources on education in Japan, Ardath W. Burks’ 1985 book, *The Modernizers: Overseas Students, Foreign Employers, and Meiji Japan* includes several essays

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\(^{15}\) Pfeiffer, 182.

\(^{16}\) Kostka, 22.
that deal with Japanese education from the Meiji era (1868-1912) to the end of the Taishō (1912-1926), the era during which Myōnichikan was designed. Particularly, Shirō Amioka’s essay “Changes in educational Ideals and Objectives: From Selected Documents, Tokugawa Era to the Meiji Period,” discusses the government’s goals for the institution of education by analyzing various national policies. Burks’ essay “The Role of Education in Modernization,” focuses on the early part of the Meiji era, particularly the government’s search for educational aspects from other countries to integrate into Japan’s nascent pedagogical system. These two essays, among others from The Modernizers, supplement the primary sources that were also greatly beneficial to my research. One such primary resource is Baron Dairoku Kikuchi’s 1909 Japanese Education: Lectures Delivered in the University of London by Baron Dairoku Kikuchi supplies an insider’s perspective to education, since Kikuchi served as the Minster of Education in Japan at the time. Both As the Japanese See It edited by Michiko Aoki and Margaret B. Dardess, published 1981, and Chieko Irie Mulhern’s 1991 Heroic With Grace: Legendary Women of Japan supply knowledge and insight into the life of the Hanis.

In the following I will divide the findings of my research into four chapters. In the first chapter, I will discuss Wright’s pedagogical beliefs. Therefore, I will discuss Wright’s philosophy of architecture’s influence on people in the context of his school designs.

In the second chapter I will look at the typical education received by Japanese girls of the different social classes from the early seventeenth to the early twentieth century and will also give a brief cultural history of the period. An extensive discussion is pertinent because Japanese education greatly metamorphosed during these centuries. In addition, I will look at the goals of the Japanese government for pedagogy during the Tokugawa, Meiji and Taishō eras.
In the third chapter I will examine the contemporary role of women in Japanese society to gain insight into the world in which the Hanis ran their school. Further, I will investigate the educational goals the Hanis’ had for their school. Since Hani Motoko’s life is a reflection of this era, it is fitting to examine this patriarchal society by looking at her life.

In the fourth and final chapter I will analyze conventional Japanese architecture employed for schools at the turn of the last century. I will also argue that the Hanis’ choice of Wright as their architect is symbolic of their break with the conventional educational principles of the time. Next, I will explore the extent to which the Hanis’ unorthodox educational philosophies are reflected in the architecture of the school itself by performing a formal analysis.

Myōnichikan is one of only two fully existing Wrightian designs left in Japan, and yet it has not received the scholarly attention it deserves. My thesis will provide an in-depth examination of Myōnichikan’s meaning as a social and cultural document of the interrelationship between Wright's organicism and the Hanis’ educational philosophies. A chasm presently persists in the literature concerning Myōnichikan. In scholarly compilations of Wright’s work, this particular design typically receives nothing more than a brief mention. Although the structure received publicity surrounding the need for preservation, Myōnichikan is now fully restored, and therefore there is no longer need for such attention. It is time for Wright’s Tokyo schoolhouse design to be seriously considered. My study of Myōnichikan will enrich the scholarship on Frank Lloyd Wright’s career and contribute to the knowledge of this often-overlooked design.

17 The other remaining structure is the above-mentioned Yamamura House. Also, the Great Hall of the Imperial Hotel was reconstructed at the Meiji Mura in Aichi Prefecture in 1976.
Chapter One
Wright’s Beliefs about Pedagogy & Their Affect on His School House Designs

Frank Lloyd Wright had a great disdain for “academic institutions and formal learning.” Instead, he valued the autodidact. The architect began writing about his educational ideologies as early as 1901. In a lecture delivered at Jane Addams’ Hull House entitled “The Art and Craft of the Machine,” Wright advocated “learning by doing.” In addition, during the architect’s prolific career, he designed several school buildings. In this chapter, I will discuss Wright’s ideologies concerning how architecture effects people, and how these beliefs were intertwined with the architect’s pedagogical ideals. In addition, the architect’s educational philosophy was based particularly upon the teachings of Friedrich Wilhelm August Fröbel (1782-1852), Francis Parker (1837-1902), John Dewey (1859-1952), and Ellen Key (1849-1926). The foundational ideals of these educators, specifically concepts that later directly influenced the architect’s pedagogical beliefs, will be considered.

The Foundation of Wright’s Pedagogical Beliefs

Wright received his educational ideals honestly. As a boy, beginning at the age of nine, he received Fröbel’s kindergarten education from his mother, Anna Lloyd Jones, a former

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19 Joncas, 115.
21 The architect designed school buildings well into the 1950s. For more on Wright’s school designs, see Richard Joncas, “Buildings for Learning,” in Frank Lloyd Wright and the Living City.
schoolteacher. Also, his maternal aunts, Jane (1847-1917) and Nell (Ellen) Lloyd Jones (1845-1919) trained with Francis Parker and were educational pioneers in their own right. Influenced by his mother and aunts, as a result Wright’s educational philosophies were based upon the teachings of Francis Parker and John Dewey, who had based their pedagogical beliefs upon the teachings of German educationalist Friedrich Wilhelm August Fröbel (1782 - 1852).

Considered the originator of the “kindergarten system,” Fröbel believed that all people, especially children, were creative and productive beings. He felt that the most advantageous way to educate the young was through “play.” He created special play paraphernalia, such as shaped wooden bricks and balls, which he referred to as “gifts.” He also formulated a series of recommended activities, which he called “occupations.” Early in his career, Fröbel contended that the best environment for children in which to learn would be playing with their “gifts” through “occupations” at home, while engaging in games with their families. As time progressed, however, the educator came to believe that an institutional setting was more appropriate for educating the young.

Fröbel also believed that education was an opportunity to unite people with nature. In 1826 he wrote:

> The purpose of education is to encourage and guide man as a conscious, thinking and perceiving being in such a way that he becomes a pure and perfect representation of that divine inner law through his own personal choice; education must show him the ways and meanings of attaining that goal.

Fröbel’s informal educational strategies, his interest in social learning, and his emphasis on the unification of life influenced the Americans Parker and Dewey.

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22 Alofsin, 94.
Parker was also intent on children becoming the nexus of the educational process. To achieve this desire, he commingled interrelated subjects within the curriculum to enhance meaning for the child. He once stated, "If I should tell you any secret of my life it is the intense desire I have to see growth and improvement in human beings. . . . to see mind and soul grow."\textsuperscript{24} For Parker, schools needed to be democratic settings where creativity could spring from the minds of the young.

Similarly, Dewey’s pedagogical beliefs focused on casual instruction that encouraged children to experiment, hence learning by doing. Dewey visualized schools as individualized “embryonic communities whose activities echoed those of society in general.”\textsuperscript{25} In comparison, an education fundamental for Parker was vocational courses and industrial training so students would be more prepared to meet the demands of their industrial reality.\textsuperscript{26} Hence, both men believed that the best route for education was through practical experience.

Affected by these educational beliefs of Parker and Dewey, Wright embraced “learning by doing” for his own education. After briefly attending the University of Wisconsin to study engineering, he left the classroom to pursue practical work experience. In 1887 the young Wright arrived in Chicago, there he learned the architectural trade. His first job was as a draftsman for Joseph Lyman Silsbee (1848-1913). Unsatisfied, he soon left for the prestigious firm of Adler and Sullivan, where Wright worked for nearly seven years with architects Dankmar Adler (1844-1900) and Louis Henri Sullivan (1867-1956).

Soon after becoming an independent architect in 1895, Wright began conveying his pedagogical beliefs through writings. For instance, in 1901 Wright delivered a lecture at Hull

\textsuperscript{25} Joncas, 115.
\textsuperscript{26} Joncas, 115.
House, based upon his essay “The Art and Craft of the Machine.” Art historian Richard Joncas views this essay by Wright as a tribute to the lessons learned from Parker and Dewey. In particular, Wright “advocated an experimental program of industrial arts training,” which was inspired by the teachings of both Parker and Dewey.

After beginning a scandalous affair with his client Mamah Bouton Borthwick, Wright fled to Europe with Borthwick from 1909 to 1910. During this time, Wright’s ideals concerning education were infused with concepts gained from the friendship that he and Borthwick forged with the Swedish feminist Ellen Key. Key’s educational goals were to transform society into something purer, which would result from the emancipation of women and “the liberation of the individual.” To create a more socially pure, moralistic society, one needed to begin educating children in kindergarten. Art historian Anthony Alofsin argues that it was Key’s belief that the “birthright” of young children was to “create a just society.” Alofsin writes:

The search for purity through education that Wright brought back from Europe extended beyond providing a primer of building types for democracy to an advocacy of social reforms that struck at the core of the traditional family. Both objectives – to reform architecture and social mores – were efforts to find an idealized purity in life. The purity of architecture and the purity of social mores would substitute honesty and truth for hypocrisy and effect. Education linked these objectives.

Hence, it appears that Key greatly influenced Wright’s beliefs concerning the possibility of transforming society through education.

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28 Joncas, 115.
29 After her divorce from Edwin H. Cheney, Borthwick resumed the use of her maiden name. Therefore, I do not refer her as Cheney.
30 Alofsin, 93.
31 For more on Ellen Key, see Louise Nyström-Hamilton, Ellen Key: Her life and Her Work (New York & London: The Knickerbocker Press, 1913).
32 Alofsin, 93.
33 Alofsin, 92.
When Wright and Borthwick returned to the United States in 1910, the architect had recently published *Studies and Executed Buildings by Frank Lloyd Wright*, in which he articulated his beliefs about education. In this book, Wright correlated education with his deep interest in nature. Alofsin states that the architect asserted “the source of true education and the hope of the future lay in returning to nature.” This “true education” would help people to rely on their instincts, which in turn would allow for a better understanding of the natural world. For instance, Wright felt that traditional education stifled the possibility of society having a “cultural and spiritual renovation.” Conventional education may refine the intellect, but it deprives the spirit. Wright wanted to transform education into a realm where children could freely create.

Wright considered too much education as a restraint on the human soul, barring the soul from perceiving nature. The architect felt that a new educational system needed to take hold -- it was essential for the youth. Even though many of his educational ideals were concerned with the training of young architects, Wright’s desire for a new “true education” applied to all children, and even extended to the American general public. Influenced by Key, Wright wanted education to embody a “purity of social mores.” Directly linked to this urge for pure mores was a desire to reform architecture. The only way to achieve both was to revamp educational institutions and pedagogical ideologies.

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34 1910 was also the year that Ernst Wasmuth of Germany published one hundred of Wright’s drawings and plans. This two-volume set was the first monograph devoted to Wright. H. Allen Brooks, *Frank Lloyd Wright and the Prairie School* (New York, NY: George Braziller, Inc., 1984), 16.
35 Alofsin, 90.
36 Alofsin, 90.
37 Alofsin, 90. Wright’s views on nature were concerned with truth to materials. The architect felt that materials had souls, which would dictate that they should be utilized. This idea is tied to his concepts of organic architecture.
38 Alofsin, 90.
39 Alofsin, 90.
40 Alofsin, 91.
41 Alofsin, 91.
Alofsin views Wright as a “crusader” who desired to change society through his architecture in *Frank Lloyd Wright – The Lost Years, 1910-1922, A Study of Influence* (1993).

Alofsin concedes:

Wright believed that architecture had the power to change society, but for this to occur people needed a proper education. To him, education was the preparing of individuals for ethical and responsible lives, not simple academic learning found in schools. Only an educated public could understand how architecture could express the true, natural values of a society.\(^{42}\)

When Wright returned to Oak Park in 1910, he confided in his friend William Martin that he would devote the rest of his life to educating children.\(^{43}\) It is no surprise, then, that one of the first designs Wright created after his European escapade was the Avery Coonley Playhouse, a kindergarten for the children of Queene Ferry Coonley, a follower of John Dewey. However, this kindergarten was just one of many school designs that Wright created throughout his career.\(^{44}\)

**Architecture to Change Society: Wright and his Beliefs Concerning How Organic Architecture Affect Students**

If freshly opening eyes of the young should feed their hearts with truth and beauty in the simple fact of life, then environment is next to heredity in importance. A harmonious building that embodies truth and beauty may be one of the greatest of all good influences.\(^{45}\)

- Frank Lloyd Wright

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\(^{42}\) Alofsin, 87.

\(^{43}\) Alofsin, 87.


\(^{45}\) The Frank Lloyd Wright Foundation, 16. This is an excerpt from a letter to the Hanis from Wright and Endō in 1921.
Aware of the potential impact architecture can have on people, Wright was a firm believer that architectural designs could change society, but education needed to support this potential transformation.\(^\text{46}\) Thus, he designed his school buildings based on his progressive pedagogic beliefs.\(^\text{47}\) Joncas states in “Buildings for Learning” that:

Wright’s idiosyncratic educational beliefs underlie his designs for schoolhouses. His addition of stages or theaters, large areas for physical activity rather than regimented spaces for recitation, and great hearths symbolic of community and inspiration, represent a marriage of his own pedagogic sources with the progressive educational concepts popularized by intellectuals such as John Dewey, notably his espousal of individual experience as a means of learning. Wright’s schoolhouses nurtured self-expression and self-discovery within an informally structured environment. . . . Thus the schoolhouse signified for Wright a microcosm of an ideal community united in common purposes and goals.\(^\text{48}\)

Thus, Wright’s schoolhouse designs revolve around distinct educational activities, to facilitate those activities physically. Most of Wright’s schoolhouse designs share similarities -- architectural aspects that he thought were integral to education. For example, theaters, pools, and playgrounds were fairly common elements.\(^\text{49}\) Wright considered the performing arts, such as music, dancing, and acting, as necessary in the development of individualism and expression in children.\(^\text{50}\) Dewey and Parker originated this curriculum that combines athletics with theater, with an aim to help foster a child’s special talents.\(^\text{51}\) Regarding the incorporation of these elements in Wright’s school designs, Joncas argues that the school’s structure “manifests the idea that education is an active, personal, even kinesthetically free experience.”\(^\text{52}\)

\(^{46}\) Alofsin, 87.  
\(^{47}\) Joncas, 115.  
\(^{48}\) Joncas, 121.  
\(^{49}\) Joncas, 118.  
\(^{50}\) Joncas, 118.  
\(^{51}\) Joncas, 118.  
\(^{52}\) Joncas, 120.
In summary, Wright continued the legacy of progressive educational ideals inspired by Fröbel, Parker, Dewey, and Key. The architect’s contributions to education were multifaceted. He conveyed his pedagogical ideals through literature, lectures, and institutional designs. He desired children to be creative beings, and one way for this goal to be achieved was to originate buildings that were conducive to innovation.

On the other side of the world, Hani Motoko and Hani Yoshikazu were becoming disenchanted with the traditional Japanese educational system. Like Wright, they felt education could help produce a better society. The Hanis wanted educational institutions to provide an environment where children could be creative. In 1921, the Hanis decided to establish a school where they could help establish the society they were envisioning, and chose Wright as their architect. But before the discussion of Myōnichikan, the Hanis’ school building that Wright designed, it is imperative to understand the traditional educational system of Japan.
Chapter Two
Japan’s Educational Goals from Tokugawa to Taishō: A Brief Overview of Japanese Cultural History and Education

There is as yet little consensus of opinion as to what the schools can do in relation to the forces of social change and how they should do it. There are those who assert in effect that the schools must simply reflect social changes that have already occurred. . . . Others hold that the schools should take an active part in directing social change, and share in the construction of a new social order.  
- John Dewey

To understand fully the uniqueness of Myōnichikan, it is necessary also to have an understanding of the traditional education of girls and young women in Japan. Since their education changed drastically between the Tokugawa period (1615-1868) and the Taishō period (1912-1926), I will provide a brief overview of educational systems of the Tokugawa, Meiji (1868-1912) and Taishō epochs. For instance, during the Tokugawa period, education embodied the ethical codes of Confucianism, which helped the Japanese government to maintain the traditional class system. Education became a tool to modernize Japan throughout the Meiji period. And the institution of education reinforced national polity while industrialization and militarism were on the rise in the Taishō period. I will also provide some historical context for these three eras, in order to elucidate the government’s educational goals. The history of the Japanese educational system should be viewed in the context of the country’s broader social history.  

The following will demonstrate the rigidness of the traditional Japanese educational system for young women, and will allow for further discussion of the progressive pedagogical beliefs of the Hanis in the next chapter.

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54 I will discuss the architecture of traditional Japanese schools compared to the design of Myōnichikan in the fourth chapter.
The Tokugawa Period (1615-1868)

Japan’s medieval age, approximately the 12th – 15th centuries, was a turbulent time of incessant civil war. In 1615 Tokugawa Ieyasu (1543-1616) became shogunate. Paradoxically, the shogunate, a military leader, established centuries of peace by creating a feudal system under centralized control. Feudal lords (daimyō) were forced into “alternate attendance,” which meant that they spent every other year in the capital, Edo.55 This policy thus helped to strengthen centralized power because it placed financial and political strain on the daimyō, which kept them from attempting to overthrow the shogunate’s power.

During this era, the isolationist policy, enforced in 1633, and not lifted until 1854, allowed little contact with the outside world, thus effectively stifling the diffusion of Christianity that had begun to spread during the medieval age.56 The Christian belief that all people are created equal contrasted with the established Confucian class-system and therefore had the potential of damaging the shogunate’s power. Tokugawa society had a “feudal political system . . . within a very complex hierarchy of status divisions.”57 This system empowered the shogunate and enabled him to rule effectively. Introduced to Japan via China in the fourth century C.E., Confucianism, involving a strict code of ethics, became the dominant ideology during the Tokugawa Era, which the shogunate employed to establish peace and to control the citizenry.

Confucianism is a set of ethic codes with rigid ideals concerning hierarchy and subordination within families. The son must be subordinate to the father, which “is the basis of

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55 Feudal lords were nobles of the warrior class. They would operate estates according to the shogunate’s rules. During the medieval age, the daimyos struggled for control of the country, hence the civil war.
56 The Japanese did trade with the Dutch and Chinese. However, Japanese people were not allowed to travel outside of the country. Further, the government had the concern that Christian missionaries might supply the feudal lords with firearms so they could overthrow the shogunate.
its moral code and compared with the specific . . . relationships between lord and subject, husband and wife.”

This master-servant ethic led to the establishment of Japan’s class-system. In descending order, the classes are as follows: samurai, peasants, artisans, and merchants. Intellectual historian Masao Maruyama states, “Tokugawa society was . . . a feudal political system that . . . made rigid distinctions within a very complex hierarchy of status divisions.”

Confucianism penetrated every aspect of existence and it commanded the “ideological realm as the predominant social ethos.”

As a result of its widespread integration into government and society, Confucianism displaced Buddhism in the Tokugawa educational system for the samurai class. To study Buddhism was to violate not only one’s family, but also the “god of heaven and earth.”

In addition, during the Tokugawa era, education was primarily for males of the samurai class -- about two percent of the population. As a result, the level of education received depended on class and gender. This conservative system emphasized a “strong moral stance. . . . the importance of order, and. . . . the priority of public over private concerns.”

The Confucian spirit dictated education, more specifically, the five cardinal Confucian virtues and the five Confucian filial-piety relationships permeated the educational system. Articulating these relationships, Amioka quotes a feudal lord during the Tokugawa epoch, as writing:

> Between parent and child, there is intimacy; between master and servant, obligation; between husband and wife, differentiation; between elder and younger, precedence; and between friends,

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58 Maruyama, 5.
59 Maruyama, 10.
60 Maruyama, 12.
62 Amioka, 325.
63 Ardath W. Burks, “The Role of Education in Modernization,” The Modernizers, 255.
These teachings are inherent in man, they are practiced in the daily lives of man today as well as in ancient times. 64

The priority in education was to “nurture individuals who were inculcated with the Confucian virtues” of benevolence, justice, propriety, wisdom, and fidelity. 65

Thus, during the Tokugawa era, the type of education that individuals received depended heavily upon the coordinates of class and gender. Emphasis was placed on male samurai receiving an education that would reflect their high social standing. 66 Their education was formulated to help them develop qualities and characteristics appropriate to their status. For the young girl of the samurai class, by contrast, education was to embody the three womanly virtues of obedience -- obedience to her parents, to her husband, and to her children. To fulfill these, women had to follow the four teachings of en-ban-tei-jū. 67

En refers to a woman being gentle in both speech and appearance; ban, to a woman being graceful in her movements; tei, to a woman not taking any arbitrary action on even the most trivial of matters, but relying on the person to whom she is subservient; and jū, to a woman not doing whatever she pleases and not going against the wishes of the person whom she is serving. A woman should constantly follow these four teachings, obey the person to whom she should be subservient at any given time, and endeavor not to stray from the path of duty. 68

Thus, “To be filial in the home of one’s birth and to be chaste in the house into which a woman is married” were considered the ideals of the female samurai-class education.” 69

Education for the three lower classes predominately revolved around members of these classes accepting their station in life. To achieve this, the five Confucian filial-piety relations

64 Amioka, 333.
65 Amioka, 325.
67 Amioka, 331.
68 Amioka, 331.
69 Amioka, 330.
appropriate to one’s status also permeated educational practices in the lower classes. Also, by the mid-sixteenth century, with the economic rise of the merchant class, their children were learning arithmetic, reading, and writing. By the second half of the eighteenth-century, schools that taught commoners were beginning to spread. However, as the country began to modernize, education during the Meiji era drastically changed.

**Meiji Period (1868-1912)**

Since the tenth century, emperors served only as figureheads, but, in 1886 a coalition of samurai led a coup d’état to overthrow the feudal regime. With their success came the restoration of direct rule by the emperor Mutsuhito (1852-1912), who posthumously was renamed Meiji, or Enlightened rule. With the reinstatement of imperial rule, the Meiji era therefore began in a “spirit of renewal.”\(^7^0\) Contrary to the strict social hierarchy of Tokugawa Japan, in the Meiji era the belief arose that there were men of talent in all four classes who should be utilized in the government. This brought about the idea of equality among the classes, as well as the concept of freedom, rights, and above all, desire for enlightenment.

Concurrent with the onset of the Meiji epoch, Japan emerged from its self-imposed isolation and began a worldwide search for knowledge. In 1872 Japan sent government leaders abroad. This group, named the Iwakura Mission after its organizer, Iwakura Tomomi (1825-1883), traveled to Europe and the United States to learn about statecraft and economic development. Their mission resulted in the realization that the West was rapidly progressing in terms of technology and modernization, while Japan was lagging behind. Thus, the Japanese

government decided to import European and American experts from different fields, including teachers and architects, to help the country modernize.

During the Tokugawa era, one’s social worth was directly linked to one’s class. In contrast, in Meiji society, all men were considered to be born equal; it was their breadth of knowledge that distinguished them; not their social class. This logic extended to an understanding of foreign countries as well. For instance, it was thought that Western countries were powerful and wealthy because of their educational standards. From this point on, acquiring knowledge was essential to achieve the aims of the Meiji leaders. Education was thus viewed as a catalyst. The new ideal of education was to increase one’s knowledge and intellectual horizon, rather than simply accepting one’s station in life and being constrained in a highly moral era.

Reformers wanted science to be introduced into education to break the Confucian “habit of looking to tradition.” However, science was a subject only for male students and it was not taught in any great depth. Another shift was that, in 1869, restrictions of social rank were removed for entrance to colleges. For the first time in Japanese history, lower class individuals could receive a higher education.

Further, the government had multiple educational goals, intended to help modernize the country and the economy. Education would be centralized as an institution that the government administered. This allowed the educational system to be secular and state-oriented, “regarded

71 Amioka, 337.
73 Baroness Shidzue Ishimoto, “Women’s Upper-class Schooling,” in Schools and Students in Industrial Society, 144.
74 Stearns, 118.
75 Stearns, 118.
mainly as a tool of government to train reliable and obedient citizens and give them skills required by a modern society.”\textsuperscript{76} Furthermore, education aimed to produce a “literate labor and military force, a broad group of technicians, and a small leadership elite.”\textsuperscript{77}

In 1872, the first formal educational system in Japan was forged with the promulgation of the Fundamental Code of Education (\textit{Gakusei}). This code combined the \textit{hankō} (public) and the \textit{shijuku} (private) into a centralized and state-run educational system,\textsuperscript{78} which was to assist in uniting the Japanese people, and to promote modernization.\textsuperscript{79} Education among commoners increased accordingly, aided by the approximately 15,000 \textit{shijuku} and some 1,500 private institutions in Japan at this time.\textsuperscript{80} Mori Arinori (1847-1889), Minister of Education from 1885 to 1889, underscored the meaning of this new union when he stated, “What is to be done [with education] is not for the sake of the pupils, but for the sake of the country.”\textsuperscript{81}

Since Japan had no formal system for educating the masses, the government created their educational aggregation based on a synthesis of ideas borrowed from Western methods. In addition, a significant number of Japanese pupils went abroad to study, and foreign teachers were employed in Japanese schools, mostly at imperial universities or at high schools, until enough native teachers were trained. With the importation of educational systems, foreign culture was

\textsuperscript{76} Stearns, 118.  
\textsuperscript{77} Stearns, 119.  
\textsuperscript{78} W. H. Sharp, \textit{The Educational System of Japan} (Bombay: Government Central Press, 1906), 8. \textit{Hankō} were schools for the ruling samurai class, which were established in the seventeenth century, and taught by samurai. \textit{Shijuku} were small schools, often with only one teacher, located at a Buddhist temple and taught by a Buddhist or Shintō priest.  
\textsuperscript{80} Burks, 255-256. New occupations were a necessary key to the survival of the samurai class since it had lost many of its “ascriptive rights” because of modernization. By 1883, forty percent of primary-school teachers, and seventy-three percent of middle-school teachers came from samurai stock. By 1878, eighty-two percent of the students at the Imperial University enrolled in preparatory classes were from the samurai class, and seventy-six percent of the graduates from the Sapporo Agricultural School (predecessor of Hokkaidō University) in 1885 had samurai origins. Motoko Hani, the founder of Jiyū Gakuen, was of the samurai class as well.  
\textsuperscript{81} Hood, 18.
inevitably incorporated into society as well. This shift was especially significant with regard to Western-style architecture, as I discuss below. Eventually the Japanese felt that their system was too Westernized, and by 1880, the Revised Education Law (*Kaisei Kyōikurei*) went into effect, reintroducing traditional Japanese values.\(^8^2\)

Many historians view this law as a watershed causing separation from an initial “unabashed enthusiasm for Western political and educational theories emphasizing individualism, natural rights, positivism, and utilitarianism from a subsequent period of conservative reaction to these ‘Western excesses.’”\(^8^3\) The Imperial Rescript on Education (*Kyōiku Chokugo*) from 1890 greatly contributed to the “rise of Japanese excesses. . . . militarism and ultra-nationalism, through its overemphasis on Confucian values, and promoting ‘blind obedience’ to the state.”\(^8^4\) For instance, the primary-school system and the normal schools were drenched in nationalism and moral exhortation. Normal schools highlighted character, not academic training.\(^8^5\) Future teachers were taught to be moral and obedient. Education was therefore to form character, shaping the way future generations would think and behave. The Imperial Rescript of 1890 made the motivations of education clear: to “pursue learning and cultivate arts. . . . and thus guard and maintain the prosperity of Our Imperial Throne.”\(^8^6\)

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\(^8^2\) See Hood for more details, 18.

\(^8^3\) Hood, 18.

\(^8^4\) Hood, 18.

\(^8^5\) Training institutions for teachers were referred to as normal schools at this time.

**Education for Women During the Meiji Period**

Even during the Meiji period, education was considered potentially dangerous for young women. Regarding women’s education, Hani Motoko, the founder of Jiyū Gakuen, wrote in her 1927 autobiography:

> My grandmother and mother were totally illiterate, as were most women of the samurai and commoner classes in general, excepting perhaps those from top-ranking samurai or extremely wealthy merchant families. In fact, it was commonly believed that a woman who learned to read would come to a bad end.\(^{87}\)

Mulhern notes that in 1873, the year that Hani Motoko was born, only sixteen percent of girls attended elementary school, compared to forty-six percent of school age boys.\(^{88}\) For upper-class girls, modernization in schools meant that less of an emphasis was placed on “learning the mastery of polite accomplishments,” such as flower arrangement, the tea ceremony, singing, *joruri* (a narrative chanting in either music or literature), and playing the *samisen* (a musical instrument similar to the banjo).\(^{89}\) Instead, they were to receive a more practical education.\(^{90}\)

Fukuzawa Yukichi (1835-1901), an educational reformer, explained this change in attitude:

> Not mastering these polite accomplishments has no harmful effects . . . however, for a woman not to know the way of a woman is a great disgrace. A child who is made to baby-sit or is sent out to service as a kitchenmaid. . . is deprived of the opportunity for learning when she should have been studying, even if she were to get married when she grows up, [she] would not know how a family could live together harmoniously, or would not know how to assist her husband in his occupation. . . The final destiny of a person who has no learning is indeed one to be pitied and deplored.\(^{91}\)


\(^{88}\) Mulhern, 213.

\(^{89}\) Amioka, 339.

\(^{90}\) Amioka, 339.

\(^{91}\) Amioka, 339-340. Fukuzawa continues by saying, “When we observe the condition of today, it is clear that in five or ten years the world will progress and various avenues of opportunity will open. When that day comes, those
Since the typical Meiji woman’s role was to marry, rear children, and assist her spouse with his occupation, her education had to facilitate these needs. To illustrate these practical goals further, Baron Dairoku Kikuchi (1855-1917) stated in his 1901 book *Japanese Education*:

“[W]hen we come to the question of female education. . . . consider what is the vocation of woman in life, what is her position in home and society, and her status in the State.”92 Kikuchi continued by noting that the vocation of all Japanese women is still to be a wife and mother, which was “a duty they. . . . perform as Japanese subjects.”93 From Fukuzawa and Kikuchi’s statements, it is clear that at the turn of the twentieth century education of young women was based on the assumption that they would marry, and thus needed skills that would make them “good wives and wise mothers.”94

A student in primary school in 1909, Baroness Shidzue Ishimoto, also known as Kato Shizue (1897-2001), wrote the essay “Women’s Upper-class Schooling” (1984), which gave a first-hand account of education received by a girl of the samurai class. Even though education of the two genders was to correspond, Ishimoto underscored that they were treated in distinctly different ways. Unlike boys, girls were not encouraged to be independent thinkers, or to be guided by their conscience, nor were they expected to be “pioneers in any enterprise.”95

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93 Kikuchi, 255.
94 Ishimoto, 142.
95 Ishimoto, 142.
For upper-class girls, high school was considered the highest necessary level of education. Therefore, few women attended college. High-school course-work included arithmetic, algebra, physics, chemistry, national and foreign geography, and history. However, not much time was spent on any of these areas. The predominant focus was on memorizing Japanese literature, classical and modern. Also, young women learned penmanship, painting, drawing, music, sewing, embroidery, and cooking in “both the Western and Japanese manner.”

Ishimoto recalled that the least favorite lesson among her peers was ethics (shūshin). These classes were based on the Confucian teachings that loyalty and filial piety should be their fundamental morals. The girls’ concern should be “directed to expressing. . . . [a] sense of gratitude to the Emperor. . . . to parents. . . . and ancestors as faithful daughters.”

In addition to morals, Ishimoto was taught “manners and etiquette” in a separate building “in pure Japanese style.” Here, girls would learn formal practice concerning weddings and funerals in both Shintō and Buddhist styles. Also, the girls learned how to receive guests, entertain or be entertained at the table, and how to bow to elders, equals, and inferiors. However, this approach was not the case with lower-class girls, few of whom received

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96 Mulhern, 214-216. During the early twentieth century, secondary education for upper-class women was only available through Christian schools, which were funded by foreign missionaries. These schools were quite different from public ones. Instead of espousing “Confucian and feudal female virtues, Christian schools aspired to mold ‘modern’ individuals and advance women’s social status by encouraging their ability to play a full role in society.” In such schools, the ideal of monogamy was taught, which went against traditional sanctions concerning concubines. Also, a “dedication to labor, self-reliance, responsible work ethic, and a sense of mission were all to help cultivate women’s self-identity as individuals.”

97 Ishimoto, 143.
98 Ishimoto, 144.
99 Ishimoto, 144.
100 Ishimoto, 144.
101 Kenjirō Tokutomi provides insight about rural, lower-class education. He states that rural schools typically in traditional Japanese-style buildings, with thatched roofs, often resembled the older temple-schools (shijuku) from the Tokugawa era. Kenjirō Tokutomi, “On Meiji Schools” (1901), in Schools and Students in Industrial Society, 140-141.
education beyond elementary school. Both girls and women of this class were expected to be productive outside the home. Because of industrialization, there was rapid expansion of factory and clerical jobs. Women also had the opportunity to teach, but had to accept lower salaries and inferior assignments. This attitude carried over into the Taishō era. Historian Peter N. Stearns states that:

A 1920 survey of male teachers praised women’s ability to follow orders and deal with detail; but the men worried about women’s presumed inability to do research, administrative ineptitude, and undue affection toward children.

With the urge to modernize during the Meiji era, the Japanese shopped around for possible ways to innovate in education, which would promote Japan’s first educational system for the masses. In an attempt by the government to create a sense of nationhood, schools for commoners (shizoku) and those for the warrior class (hankō) were unified. During the Taishō era, however, the approach to education once again changed drastically in Japan.

**The Taishō Period (1912-1926)**

With the death of Emperor Meiji, an era ended. The monarch’s son, Yoshihito (1879-1926) became the new ruler of Japan. World War I had a significant impact on education during this era. For instance, after the war, Japanese leaders became increasingly resentful of Western practice. The government began to seek new ways to maintain mass obedience, and education was its institutional means. Political and moral teachings had already been incorporated into Japanese education. In the Taishō era, however, an even more intense

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102 Stearns, 125. However, Japan has consistently had a very high literacy rate. For instance, by 1900 almost the entire younger generations were literate, practically one hundred percent of the population.

103 Stearn, 125.

104 Yoshihito was posthumously named Emperor Taishō, hence the epoch’s name.
nationalism evolved. After the indoctrination of the Imperial Rescript in 1890, Japan reverted to “a system based on the unity of government and education, which was an old Confucian orthodoxy and which served the nation until the end of World War II.”¹⁰⁵ The government’s educational goal during the Taishō period was to form students into instruments of national policy.¹⁰⁶

Yet more was involved in this shift in education. Science, which was quite generalized in the Meiji era, became crucial. Rising levels of militarism and industrialization made science, particularly chemistry and physics, required courses in secondary education. Industrialization led to better training in normal schools, with a new emphasis on empiricism and critical thinking. This new approach to education supported emperor-worship, nationalism, and increasing militarism.¹⁰⁷ Still, science was a subject of study reserved for male students; therefore, this new hypothesis did not trickle over to female education.

While other facets of education were changing, girls were still not taught to be self-sufficient members of society. In the Annual Report published by the Japanese Department of Education in 1921, Kazue Shōda (1869-1961), the Minister of State for Education, admitted that “The aim for girls’ general education. . . . [is] to foster the spirit of morality, and to develop female virtue.”¹⁰⁸ However, in some private missionary schools, like the Meiji Women’s School in Tokyo, “Western concepts of women’s rights and Japan’s own traditional female virtues

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¹⁰⁵ Burks, 261-62.
¹⁰⁷ Stearns, 133-134.
In short, public education for girls did not drastically evolve from the end of the Meiji era to the Taishō. Notwithstanding, more liberal opportunities were arising because of private missionary institutions.

Pedagogy in Japan metamorphosed greatly from the Tokugawa era to the Taishō. In the Tokugawa era, predominately samurai-class boys were taught. Lower-class children also received some education. The overall governmental goal was to teach children to accept their stations in life. In the 1870s Japan began to update its educational system in hopes of modernizing the country. This educational mode led to a Westernized system that soon met a conservative reaction. Even though widespread literacy was an objective, few lower-class girls attended school after they received an elementary education. However, the tide was turning. The Taishō era brought the adaptation of science and empiricism into the classroom. Yet, even in the first decades of the twentieth century, girls’ education lagged behind that of boys in Japan. In the next chapter, I will examine the education of girls and social restrictions in the Taishō epoch, in relation to the life of Hani Motoko, an outstanding educator, and her school, Jiyū Gakuen (School of the Freedom School).

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109 Mulhern, 216-217. Hani Motoko attended this institution. From the Meiji Women’s School, Hani found ideals that she would later incorporate into Jiyū Gakuen.
Chapter Three
Hani Motoko: A Modern Woman

Hani Motoko was born in the Aomori prefecture, in northern Japan, as a member of the samurai class. In 1873, the year Hani was born, Japan founded its modern school-system and adopted the Western calendar, in efforts to modernize the country. Hani’s accomplishments are important because they help illustrate the perseverance of modern Japanese women with regard to breaking patriarchal restrictions, which in turn, contributed to the greater good of women in society. Times were turbulent, but women such as Hani Motoko were transpiring the conventions of Japanese society, creating a culture where women had new opportunities to be integral protagonists. In the following chapter, I will provide an overview of some of Hani Motoko’s accomplishments to illustrate the role of women in Japanese society during the late Meiji and Taishō eras.

For Hani, as with her contemporaries, the possibilities for secondary education in Japanese schools were limited. Hani entered the Tokyo First Higher Women’s School in 1889, which was the first public-funded secondary institution for Japanese women. In fact, she

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111 Although Hani was a pioneer in many facets of her life, including education, she did not live in a vacuum. For instance, Hani was not the only woman to establish a private girls school. In chapter two I discuss the importance of the Iwakura Mission that traveled to the United States to study this foreign country’s institutions. Among the participants of the Mission was Tsuda Umeko (1867-1929). After living in the United States for over a decade, Tsuda taught at both the Women’s Higher Normal School and the Peers School for Women. However, it seems that returning home would have been a cultural shock. Alarmed by the social prejudices against women in her native country, Tsuda decided to return to the United States to further her education. At Bryn Mawr College in Pennsylvania she earned a degree in biology. Armed with her education, Tsuda returned to Japan where she founded her own institution in 1900. The motto of Tsuda’s Women’s English Institute, today Tsudajuku Women’s University, is revealing of the educator’s goal: “All-Round Woman.”

was a student in the first graduating class of 1891.\textsuperscript{113} At this time, she was one of the most educated women in the country.\textsuperscript{114} Although no state-run Japanese college accepted female students, young women did have the opportunity to attend private schools established by foreign missionaries. Hani attended the Christian college Meiji Women’s School beginning in 1891.

During the late Meiji era Christian institutions offered an atypical experience for young Japanese women. Chieko Iri Mulhern writes in “Hani Motoko: The Journalist-Educator,” that “[u]nlike the public women’s schools. . . . [that] still espoused the Confucian and feudal female virtues, Christian schools aspired to mold ‘modern’ individuals and advance women’s social status by encouraging their ability to play a full role in society.”\textsuperscript{115} Christian schools promoted the idea of women as individuals who should be self-reliant and capable laborers. Such lessons affected Hani and she later fostered similar pedagogical principles at Jiyū Gakuen.

Also while at the Meiji Women’s School, Hani received her first job as a part-time editor for \textit{Jogaku zasshi} (Women’s learning).\textsuperscript{116} This journal was the earliest Japanese publication of its kind, “dedicated to enlightenment, liberation, and happiness of women.”\textsuperscript{117} The chief editor and principal of the school, Iwamoto Yoshiharu (1863-1943), explained that:

\begin{quote}
The purpose of \textit{Jogaku zasshi} is to educate women by providing them with a model of ideal womanhood in which both the Western concept of women’s rights and Japan’s own traditional female virtues are embodied.\textsuperscript{118}
\end{quote}

Growing up in a time of incessant change, Hani often faced the “challenge of being the

\begin{footnotes}
\textsuperscript{113} Mulhern, 214.
\textsuperscript{114} Mulhern, 214. It was not until 1932 that the enrollment rate for women became fifty percent of that of the males.
\textsuperscript{115} Mulhern, 215.
\textsuperscript{116} Mulhern, 216-217. The journal and school were affiliated. As payment for her position as an editor, Hani received free room, board, and tuition.
\textsuperscript{117} Mulhern, 216.
\textsuperscript{118} Mulhern, 216.
\end{footnotes}
first or the only female in each sphere of her activities throughout her life.”¹¹⁹ She was a trailblazer. With regard to becoming the first female journalist in Japan in 1896, she stated: [T]he Japanese society of the day was not exactly ready to welcome with open arms its first newspaperwoman. Looking back over my experiences, I find, nevertheless, that the insults, hostility, and harassment against me were basically the result of undefined fear, jealousy, dissatisfaction with life, or a lack of ideals.¹²⁰

During the late Meiji era, there were not many career options available for women, regardless of the education they received. Other than being a hairdresser, music-teacher, or midwife,¹²¹ one’s options were limited.

In addition to her radical career choice, Hani also married twice for love in a time of arranged marriages, which is to say her personal life was untraditional in many ways.¹²² While working as a journalist she met and married Hani Yoshikazu in 1901. As I discussed in chapter two, one institutional goal for educating women was for them to become “obedient wives, and good mothers.” This desired result was not based on equality, so the equal partnership between the Hanis was unusual at this time. Hani Motoko stated, “[o]ur home has been the center of our work, and our work has been an extension of our home: the two are completely merged without demarcations of any kind.”¹²³

¹¹⁹ Mulhern, 208.
¹²² Mulhern 224. In Meiji Japan, the man was the head of the household, and his wife was considered his property. Ironically, being divorced allowed Hani the freedom to pursue a career since there was no family control.
¹²³ Aoki and Dardess, 145.
In 1903, the Hanis began publishing their first magazine, *Katei no Tomo* (Family Companion), then in 1908 they went on to disseminate *Fujin no Tomo* (Woman’s Friend). As Hani wrote in her autobiography, which was first published in 1927:

> [O]ur concern extended beyond the narrow scope of housekeeping hints to include social mores and psychological aspects of family life. . . . Thus, we established a bond with society and began to make our contributions.\(^{124}\)

The couple used the magazines in hopes of helping “emancipate Japanese women from ignorance and superstition and help them create a better home life. . . . [The magazine] inspired its readers to assume more active roles both at home and in the community.”\(^{125}\) By using *Fujin no Tomo* as her medium, Hani began to pioneer the prelusion of time-discipline into Japanese homes.\(^{126}\) While this concept may seem trivial now, time-discipline was a new theory in the Hani’s lifetime, which was instated with the introduction of railways and factories during the Meiji period.\(^{127}\) Itō Midori states in “Hani Motoko and the Spread of Time Discipline into the Household” that Hani “did not promote the rationalization of domestic time from the point of view of national interest. Nor was fostering the spirit of time discipline, in and of itself, her goal.”\(^{128}\) Hani’s essays were to help create some free time so that women could then allocate time for their own education.\(^{129}\) The issue of domestic time-discipline received a great amount of attention during the Taishō period, and Hani Motoko was a forerunner on the matter.

*Fujin no Tomo* also published articles pertaining to women’s role as controllers of the household budget. Home accounting not only helped to reduce uneconomic spending, but also to

\(^{124}\) Aoki and Dardess, 145-146.  
\(^{125}\) The Frank Lloyd Wright Foundation, 17.  
\(^{126}\) Itō, 135. Time-discipline is the scheduling of time to be more efficient with domestic chores.  
\(^{127}\) Itō, 136.  
\(^{128}\) Itō, 142.  
\(^{129}\) Itō, 142.
improve the quality of people’s lives. These aspects of the magazine are discussed in Komori Naoko’s article “In Search of Feminine Accounting Practice: The Experience of Women ‘Accountants’ in Japan.” The magazine also held “An Exhibition of Rationalism of Household” and “A Course for Household Budgeting.” However, in Komori’s article, Hani Motoko does not receive credit as one of the founders of Fujin no Tomo, but is undervalued and referred to as the “housewife” whose accounting practices influenced the article.

Furthermore, the couple had another application for Fujin no Tomo. They became dissatisfied with Japan’s educational system while their two daughters were attending public school. Both parents felt their children’s minds were being dulled with the rote memorization of facts, and that such an education was useless. Hani Motoko wanted to create a school with a more liberal program that would prepare young women to become “self-reliant members of society.” This desideratum led to the creation of Jiyū Gakuen, which was anything but typical. Therefore, another goal of Fujin no Tomo was to cultivate a generation of women who would send their daughters to the school that the Hanis were beginning to envision. The Hanis were successful in educating their readers, who were mostly aristocratic and wealthy, so that the readers would eventually send their daughters to Jiyū Gakuen.

Jiyū Gakuen

Today the world seemed withered. . . . but signs of hope are appearing in all fields – politics, finance, education, and religion. Individuals, too, are awakening to new visions. We do not believe that it is necessary to destroy the dominant image of traditional man in order to create a new man, nor that the existing system

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130 The Frank Lloyd Wright Foundation, 17. It is not my contention that Hani Yoshikazu was less active than his spouse in the creation and longevity of Jiyū Gakuen. Yet history has favored Hani Motoko over Yoshikazu, and I was unable to locate resources that discussed Hani Yoshikazu’s role for the school.

131 The majority of the students came from Shintō or Buddhist households. Although the Hanis were Christian, their school had no religious affiliation. Further, the student’s social class is significant considering the Hanis’ educational principles. This aspect will be discussed later in regards to the education received at Jiyu Gakuen.
must be totally discredited before a fresh one can emerge. If we aspire to create a viable new order and pull out of the stagnation of our contemporary world, we must join the forces of our hopes and prayers in a continuous and united battle against our own attachment to outdated values. Let us search and test more educational methods, which will be conducive to genuinely free development of the individual and replace timeworn, rigid educational methods.\(^{132}\)

- Hani Motoko

The concept of educational ideals influencing the future of a society is illustrated in chapter two with examples of how the Japanese government helped transform the country several times through education. The Hanis’ pedagogical beliefs were at odds with traditional Japanese education. Their goal was to create “self-reliant members of society,”\(^{133}\) as opposed to the existing system that desired young women to be obedient members of society. Architectural historian Naomi R. Pollock states in “Tokyo’s Hall for Tomorrow” that the Hanis “proposed a new approach to education: one that would encourage young women to think for themselves and integrate the realities of the outside world into the classroom.”\(^{134}\) Hani Motoko believed that the aim of education should be to “create truly free people.”\(^{135}\) This concept is reflected in the name of the institution: Freedom School (Jiyū Gakuen).

Professor Chieko Irie Mulhern observes in “Hani Motoko: The Journalist-Educator” how amazing it is that the Hanis were able to continue to use the word *jiyū* in the name of their school, considering that the word was taboo during the repressive wartime.\(^{136}\) *Jiyū* literally means freedom or liberty. At the inception of the school, it was wrongly assumed that the name

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\(^{132}\) Mulhern, 261. This is an excerpt from Hani Motoko’s 1927 autobiography.
\(^{133}\) The Frank Lloyd Wright Foundation, 17.
\(^{135}\) The Frank Lloyd Wright foundation, 17.
\(^{136}\) Mulhern, 230.
meant that students were able to study what they wanted without guidance or restraint.\textsuperscript{137}

However, Hani underscored that the concept of \textit{jiyū} at her school was “diametrically opposed to the liberalism based on liberalism or the willingness of libertinism,” and that the name was derived from a passage in the New Testament (John 9:31-32): “If ye continue in my word, then are ye my disciples indeed; and ye shall know the truth, and the truth shall make you free.”\textsuperscript{138}

However, the Hanis’ concept of \textit{jiyū} was not strictly Christian or Western. Hani Yoshikazu had a background in Chinese classical literature, and he would often have the students memorize passages from the Bible that corresponded with Analects of Confucius.\textsuperscript{139} It has been said that the Hanis, in “their character, their convictions, and their lives. . . . synthesized the Protestant and Confucian ideals of self-sufficiency, hard work, and proud independence.”\textsuperscript{140}

Therefore, Jiyū Gakuen symbolizes an amalgamation of Western and Japanese culture that the couple advocated. Mulhern states that the Hanis’ concept of \textit{jiyū} may be defined as “freedom to believe in Christ, freedom to think for oneself, and freedom to shoulder life’s responsibilities.”\textsuperscript{141}

However, this approach was atypical to Taishō society, where women were supposed to be silent and obedient, thus adding to the challenge of the Hanis’ task of educating young girls. Mulhern states:

\quotes[T]hey created a school that would serve as a gestalt of actual living where students not only study and pray but [also] function as social beings. At the time it was almost revolutionary to suggest that sheltered children of privileged families carry out menial tasks such as cleaning and cooking at school, but at Jiyū Gakuen such work was part of the curriculum.\textsuperscript{142}

\textsuperscript{137} Mulhern, 230.
\textsuperscript{138} Mulhern, 230.
\textsuperscript{139} Mulhern, 231.
\textsuperscript{140} Mulhern, 231.
\textsuperscript{141} Mulhern, 231.
\textsuperscript{142} Mulhern, 231.
As discussed in the second chapter, at the turn of the twentieth century the ideal for an upper-class Japanese woman was to be a “good wife and wise mother.” For the first fourteen years of the school’s existence, the Hanis hoped to achieve similar goals. However, they interpreted this ideal to mean that a woman could function without servants -- a concept that was “too progressive of an idea to be accepted by society at large.”\(^\text{143}\) It was not until the hardships brought about by World War II that the Hanis’ philosophy of servant-free households gained popularity.\(^\text{144}\)

To assist in the goal of nurturing independent wives and mothers, classroom participation was only one facet of education at Jiyū Gakuen. For instance, as indicated above, the students were expected to clean and cook, a significant point considering that the young women were part of upper-class society. This educational attribute may seem like an oxymoron – creating freethinking women by having them perform chores. However, the Hanis wished for their students to be able to run their own households, without relying on servants, as was the standard for the upper class during the Taishō era. Also, by having young aristocratic ladies perform menial tasks, to which they surely would have been unaccustomed, they hoped to help instill the idea that these women were capable of more than simply marrying well.

Wright had similar expectations for his own students at Taliesin. His apprentices not only built the structures at Taliesin West, but they also farmed, cooked, and so forth. This form of pedagogy harkens back to Wright’s basic educational philosophies which stemmed from the lessons of both Parker and Dewey, who not only felt education should derive from “learning by

\(^{143}\) Mulhern, 231.

\(^{144}\) Mulhern, 231.
doing,” but further that the educational experience should prepare students for the realities of the world.\footnote{145}{Considering the similarities between the Hanis’ pedagogical philosophies with Wright’s, it would be intriguing to research whether the Tokyo First Higher Women’s School and the Meiji Women’s School were influenced by the principles of either Parker or Dewey, or whether the Hanis were familiar with these two American educators. Furthermore, there are many similarities between the Hanis’ pedagogical practices with those of Wright’s aunts, Jane and Nell Lloyd Jones.}

To a large degree, traditional education in Japan consisted of rote memorization. The Hanis considered this practice futile, and wanted their students to be capable of comprehending and analyzing information, as opposed to being able only to regurgitate facts. Thus, teachers employed the Socratic method. Additionally, students were required to “identify problems on their own and try to solve them, to cooperate with each other, and to develop leadership skills.”\footnote{146}{The Frank Lloyd Wright Foundation, 8.} Such characteristics were not considered ideal traits for women in Taishō society. Further, the Hanis wanted their pupils to have a close rapport with their teachers, but not through a relationship built on subordination, which was the standard in Japanese public schools.\footnote{147}{After Hani’s death in 1957, Wright wrote the following in memoriam, “I felt then as now that she was an education wise beyond her time. The cultural ideals of her nation she understood and loved but – as important she knew how to inculcate the love of beauty in the young entrusted to her care. Her little school was therefore one of the most valuable schools in this world . . . In her memory all who knew her will be grateful.” Bruce Brooks Pfeiffer, “Jiyū Gakuen School, Tokyo, Japan, 1921, in Frank Lloyd Wright Monograph 1914-1923 ed. Yukio Futagawa (Tokyo: A.D.A. EDITA, 1985), 183.}

In summary, Hani Motoko’s impact is still felt today in Japan.\footnote{148}{Mulhern, 233.} Jiyū Gakuen outgrew Frank Lloyd Wright’s Myōnichikan schoolhouse in 1934 and was replaced by another campus in the suburbs of Tokyo a where the school still thrives today as a highly respected institution. Likewise, Fujin no tomo is still published and enjoys a wide circulation in Japan.\footnote{149}{Mulhern, 233.} Tomo no Kai (Friends’ Association) has more than thirty thousand members.\footnote{150}{Mulhern, 233.} Hani Motoko thought that women should have a place in the modern world, and through her vision, hard work and
perseverance, she not only carved out a place for herself in Japanese society, but also created an opportunity for other women to do the same.
Chapter Four

Even though American architect Frank Lloyd Wright never admitted to being influenced by Japanese art and architecture, his Prairie School style seems to include an amalgam of American and Japanese cultures. Employing a late version of this style in 1921, Wright designed Myōnichikan (Hall for Tomorrow), a school building for Hani Motoko and Hani Yoshikazu. The Hanis’ pedagogical beliefs also blended aspects of both cultures in an attempt to form freethinking young women. As embodied in Myōnichikan, Wright’s Prairie School design is symbolic of the Hanis’ break with traditional Japanese educational beliefs. The Hanis’ educational philosophies are thus reflected in the architecture of the school itself. In this chapter, I will consider the meaning of Myōnichikan as a social and cultural document of the interrelationship between Wright’s organicism\(^{151}\) and the Hanis’ educational goals.

To accomplish this, I will briefly look at the history of Western-style architecture in Japan beginning in the Meiji period and conventional architecture employed for schools during aesthetics in comparison to Myōnichikan is also warranted. In addition, I will discuss how the Hanis’ choice of Wright as their architect is symbolic of their disapproval of traditional Japanese...

\(^{151}\) For Wright, organicism was the ideology that formed his Prairie School style. Organicism included aspects such as the structure being designed as part of its environment, as opposed to being a dominant force on top of the land. The concept also meant being true to materials. For Wright, organicism and his reverence for nature helped to form his architecture. For more on organicism, see Wright, Frank Lloyd. *An Autobiography*, 1st ed. London and New York, NY: Longman’s, Green and Company, 1932. Architectural historian and the authority on the Prairie School Style, H. Allen Brooks defines organic architecture in *Frank Lloyd Wright and The Prairie School* (New York, NY: George Braziller, Inc., 1984), 9-10. The author writes, “Most important, it is their theoretical connection with nature, the design process being derived from nature laws rather than philosophical idealism or classical rules. . . Wright. . . . later referred to it as ‘organic architecture.’ Like nature, design should adapt perfectly to function, thus insuring a definite beauty. The creative process was ‘organic,’ unfolding or growing from the inside out, establishing integral relationships between plan and elevation, interior space and external expression, architecture and decoration” (10).

In addition, architectural historian Cary James defines Wright’s organicism in *Frank Lloyd Wright’s Imperial Hotel* (New York, NY: Dover Publications, Inc., 1968) as “the shapes of nature are unitary and related, and the sense of growth and singleness found in nature was to be the source for the forms of man. Man himself was to be no longer a separate precious entity, but an integrate part of the universe” (20).
pedagogy. Finally, I will explore the extent to which the Hanis’ unorthodox educational philosophies are reflected in the architecture of the modern\textsuperscript{152} school itself.

A Symbol of Modernization

During the Meiji period, Japan looked to the West for practices that would help modernize their country. During the second decade of this period the country devoted itself to “institution building at home and reputation building abroad.”\textsuperscript{153} In an attempt at public relations, the Japanese leaders decided to demonstrate that it was as civilized and cultured as its Western counterparts. With this effort came a thirst for modernization, which in many instances meant Westernization. This factor is evident in the culture and arts of the time, with architecture in the forefront of these innovations. Westerners were invited not only to design structures, but also to teach Western styles and technologies to Japanese architects. For instance, in 1883, commissioned by the Japanese government, British architect Josiah Conder (1852-1920) designed a Western-style house for entertainment, Rokumeikan.\textsuperscript{154} Thereafter, Conder remained in Japan for over four decades and trained a generation of architects,\textsuperscript{155} who designed Western-style structures up through the Taishō era. However, by the 1920s the country began to experience economic collapse following the First World War. In addition, people began to grow “wary about new and seemingly radical art movements; as a result, the arts began to turn

\begin{footnotes}
\item[152] Modernism found expression in modern times. With the Industrial Revolution, which rapidly changed the face of the world, and as a result culture, artists sought to break ties with past artistic forms to create work that represented their ever-changing present.
\item[153] Mason, 324.
\item[154] For more on Rokumeikan, see Toshio Watanabe, “Josiah Conder’s Rokumeikan: Architecture and National Representation in Meiji Japan,” \textit{Art Journal} (Fall 1996).
\item[155] Two of Conder’s students were, Tatsuno Kingo (1854-1919), who designed Tokyo Station, and Katayama Tōkuma (1854-1917), who created the Akasaka Detached Palace. For more on the first generation of Japanese Western-style architects, see Dallas Finn, \textit{Meiji Revisited: The Sites of Victorian Japan} (New York, NY: Weatherhill, Inc., 1995).
\end{footnotes}
inhospitable”156 to non-Japanese aesthetics. It was during this turn of the tide that Wright designed Myōnichikan.

Traditional Japanese architecture is wooden, but beginning in the Meiji epoch, new materials from the West, such as steel, glass, reinforced concrete, and brick were more commonly used in public buildings. After the introduction of these, an imitation of the contemporary European style followed. Replicas of Neoclassical and Eclectic architecture “began mushrooming in Japanese cities” during the 1880s and 1890s.157 Architecturally speaking, the turn of the twentieth century in Japan was a time of “confusion, overflowing with contradictions and clashes among several opposing theories and trends. . . . The first trend. . . . blindly copied forms of Western buildings.”158 Rather than a synthesis of styles, the turn of the twentieth century was seething with change. British schoolteacher G. C. Allen, who lived and taught in Japan from 1922-1925, wrote about this dramatic change in Modern Japan and Its Problems (1928): “Japan seems to have become entirely modern and Western, when one regards her. . . . railways, hotels, schools, ships, cotton mills, newspapers and mines.”159

Thus, during the first decades of the Meiji era, many institutional buildings were designed in the Western-style, not only for Japanese clients - specifically the government, but also for Westerners - including missionaries who moved to Japan to establish schools. One such place was Meiji Gakuin, a Christian university founded by American missionaries in 1877, in the southern suburbs of Tokyo.160 The buildings of this campus are stylistically of “heterogeneous

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156 Mason, 325.
158 Bognar, 80. It would not be until after the devastation of World War II that the Japanese began to rebuild in a more traditional native style.
159 Allen, 200.
There is no reflection of traditional Japanese architecture in these structures. Ibuka Hall for example is a Greek Revival structure with four Doric columns supporting a pediment. The Missionary Residence, with its mansard roof, looks like a late Shingle-style American home. Just as Conder’s designs, such as the Ueno Imperial Museum (1881) in Tokyo, symbolized Japan’s modernization, Meiji Gakuin seems to convey the Western religion of Christianity through its occidental school buildings.\(^\text{162}\)

**Conventional Japanese School Architecture**

Baron Dairoku Kikuchi, as mentioned earlier, played a major role in structuring Japanese education during the late Meiji period. At one time he was president of both the Imperial University of Kyōto and the Imperial University of Tokyo, while at the same time serving as the Minister of Education.\(^\text{163}\) During 1907, the professor taught two courses at the University of London, one on Japanese Educational Administration and the other on Japanese Education, with an emphasis on pedagogic theory.\(^\text{164}\) These lectures are reproduced in *Japanese Education: Lectures Delivered in the University of London* (1909). Kikuchi discusses the Department of Education’s regulations pertaining to the physical structure of school buildings. From this source, it seems that rural schools were typically constructed as traditional wooden structures.

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\(^{161}\) Van Wyk, 3.

\(^{162}\) Hani Motoko attended a similar institution, the Meiji Women’s School in Tokyo. Christian missionaries also founded this school. However, at this date, I have been unable to find images of Meiji Women’s School. Therefore, Meiji Gakuin is a substitute to illustrate the type of architecture Hani would have been familiar with in the course of her own education. For more on Western style institutions in Japan during the late Meiji era, see *Meiji Revisited: The Sites of Victorian Japan*, 158-185.

\(^{163}\) Kikuchi, v.

\(^{164}\) Kikuchi, v.
with thatched roofs. By contrast, urban schools were erected in the then-popular Western style.\textsuperscript{165}

Kikuchi also offers commentary on the government’s regulations concerning school architecture. For instance, he indicates that great consideration was given to locating appropriate sites for the buildings. Sites needed to suit “morals. . . . pedagogy, and. . . . hygiene.”\textsuperscript{166} In regards to the appearance of the physical structures, the buildings were very plain, mostly wooden, without ornamentation.\textsuperscript{167} Kikuchi states, “[W]e have sometimes found that where money has been spent on decorations, etc., there was too little left for the essentials, so the regulation says that school buildings must be \textit{solid} and \textit{simple}.”\textsuperscript{168}

Interiors were painted gray, light yellow, or some other neutral color.\textsuperscript{169} Each grade had a room, instead of each teacher having their own space.\textsuperscript{170} The teacher’s desk would be placed on a raised platform at one end of the room, symbolizing the teacher’s authority over the pupils.\textsuperscript{171} Also, rooms and school buildings were to have two entrances, one for teachers, and another for students.\textsuperscript{172} In addition, if the building had more than one story, “there must be two staircases.”\textsuperscript{173} Separate staircases or doorways were a further reminder of the teachers’ superiority.\textsuperscript{174}

\textsuperscript{165} Kikuchi, 105.
\textsuperscript{166} Kikuchi, 105.
\textsuperscript{167} Kikuchi, 107.
\textsuperscript{168} Kikuchi, 107. The original text italicized both “solid” and “simple,” emphasizing the importance of these two elements.
\textsuperscript{169} Kikuchi, 339.
\textsuperscript{170} However, subjects such as physics, chemistry, history, geography and singing would have individual rooms. It is still common today in Japanese schools for each grade to have a room.
\textsuperscript{171} Kikuchi, 106-107.
\textsuperscript{172} Kikuchi, 339.
\textsuperscript{173} Kikuchi, 339.
\textsuperscript{174} Myōnichikan did not have such segregation.
Western-style schools typically had a large hall to entertain guests and to provide space for student activities. At one end of the hall there was usually a raised platform with an alcove for portraits of the Emperor and Empress and a copy of the Imperial Rescript. Kikuchi does not mention that the raised platform was utilized for childrens’ theatrics, or as a means for them to express themselves. However, as I will explain later, such a space did exist in Myōnichikan for a specific purpose.

The Hanis’ Choice of Wright

Hani Motoko was initially interested in having a fellow church member, architect Endō Arata (1891-1951), design the schoolhouse. In 1921, while Wright was in Tokyo supervising the construction of the Imperial Hotel, Endō, who worked with Wright on several projects, asked the American if he would meet with Hani to discuss designing a school building for her and her spouse. Wright was “immediately impressed” not only with Hani, but also her educational goals. The Hanis’ motivation for having the American design their school is unknown. However, I suggest their choice was intended to symbolize the school’s

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175 During the late Meiji and Taishō eras the country was quite nationalistic. The portraits and Rescript symbolize the government’s desire to produce loyal members of society. This aspect of education will be discussed later in comparison to Myōnichikan.

176 A discussion of Endō’s career is not within the confines of this thesis. For more information on the architect’s other works, including the second Jiyū Gakuen campus, see the following: Author unknown, “Jiyū Gakuen Kindergarten,” Kenchiku Bunka 22 (October 1967): 116-119; Author unknown, “Jiyū Gakuen Institute Memorial Hall,” Kenchiku Bunka n. 237 (July 1966): 93-97; and Author unknown, “Mt. Hiel Hotel, Kyoto,” Japan Architect 34 (December 1959): 40-51. The first two essays are in Japanese. Also, the following two books have been published posthumously in Endō’s name: Endō Arata, Kenchikuka Endō Arata Sakuhinshu (Tokyo: Chou Koron Bijutsu Shuppan), 1991; and Endō Arata, Endō Arata Sakuhinshu (Tokyo: Endō Arata Seitān Hyakunen Kinen Jigyo Linkai), 1991. Both of these texts are also in Japanese.

177 Pollock, 63.

178 Kopp, 74.

179 Frank Lloyd Wright Foundation, 16. In Wright’s An Autobiography, published in 1943, when pontificating about his time spent in Japan, the Imperial is the only design mentioned, even though there were twelve designs in total. Although Myōnichikan did not receive recognition from the author/architect, the Hanis were mentioned as being personal friends.

180 The Frank Lloyd Wright Foundation, 17.
difference from the standard Japanese educational system at the time. In other words, the architecture was intended to reflect their break from tradition.

Additionally, I must mention that Jiyū Gakuen as a campus is a collaborative work between Wright and Endō. Wright designed the main building, which was later named “Myōnichikan” by the clients. The Main Hall (kodo), also called the gymnasium, was Endō’s creation in 1927, well after Wright had left the country. Both architects co-signed the final plans. Also, Endō designed an additional wing to Myōnichikan. Later, as enrollment grew at Jiyū Gakuen, Endō designed a second campus for the Hanis outside the metropolitan area.

Furthermore, Endō played an active role in Wright’s other affairs in Japan. For instance, Endō worked on the drawings for the Imperial Hotel, and supervised construction sites. Endō secured several commissions for Wright, such as the Yamamura House (1918-1924), located in Hyōgo prefecture, and Jiyū Gakuen. After Wright left Japan, Endō oversaw the completion of the Yamamura house.

Wright also played the role of mentor to the significantly younger Endō. A great architect in his own right, Endō created at least thirty designs during the 1930s and 1940s. Yet this fact has often been ignored or de-emphasized by both Japanese and American architectural historians, who often refer to Endō as Wright’s “assistant.” I now mention the Japanese architect

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181 Kostka, 22.
182 The Frank Lloyd Foundation, 18.
183 Kostka, 22.
185 Kopp, 74-75. The two architects were also good friends. Perhaps the best illustration of their friendship occurred when Endō became severely ill while working in Manchuria during World War II. In financial straits because of the war, which was further compounded by his medical bills, Endō was struggling. Kopp mentions that Wright became aware through a mutual friend of the other’s affliction in 1947. As a response, Wright wrote a letter to General Douglas MacArthur, commander of the occupation force in Japan after the war, offering to sponsor Endō if he could move to the United States. Wright also enclosed a check to help with Endō’s expenses. Although the sick and poverty-stricken Endō remained in Japan, this anecdote is a reminder of their friendship.
not only because of his role in Jiyū Gakuen, but because it would be an unjust oversight not to do so.

Japan has skillfully borrowed from other cultures since its earliest contact with China. It is also fair to say that Wright blended Japanese and American elements within his Prairie School style, although he actively denied being influenced by Japanese architecture. However, he never repudiated his love of Japanese art and culture. Wright’s biographer Peter Blake correctly observes, “Despite his furious denials, it was quite obvious that the Japanese home had long influenced his own work to a high degree.” Therefore, it would be unjust to discuss Myōnichikan without highlighting the aspects of its design that correspond with traditional Japanese aesthetic values. Myōnichikan can accordingly be viewed as an amalgamation of Japanese and American aesthetics.

The architectural blending of these two concepts was highly unusual. As mentioned earlier, Wright never acknowledged being influenced by Japanese architecture. It is unknown if the Hanis viewed the design of Myōnichikan as embodying elements of Japanese aesthetics, or if they would have seen it as solely American. However, it seems ironic that the architect integrated the two cultures in the schoolhouse design, just as the Hanis commingled both cultures in their pedagogical principles.

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187 Wright was one of the first avid collectors of Japanese art in America. At one point in time he had collected well over four hundred Japanese woodblock prints. For more on Wright’s infatuation with Japanese art and culture, see, Julia Meech, Frank Lloyd Wright and the Art of Japan: The Architect’s Other Passion (New York, NY: Harry N. Abrams, 2001).

188 Webb, 58.
Description of Prairie Style, and American and Japanese Aesthetics

Geometry is the grammar, so to speak, of the form. It is its architectural principle. But there is a psychic correlation between the geometry of form and our associated ideas, which constitute its symbolic value. . . . A Japanese artist grasps form always by reaching underneath for its geometry, never losing sight of its spiritual efficacy.\textsuperscript{189}

- Frank Lloyd Wright, 1912

The Prairie School style was spawned from the earlier Shingle and Chicago styles of America’s Midwest well before the turn of the twentieth century. Some common characteristics of the Prairie School are low, horizontal, asymmetrical houses, which often have one-story projections, and an overall layout clinging to the earth. Low-pitched roofs, overhanging eaves, central chimneys, and open floor plans are other characteristics of this style. Favorite materials are wood and plaster, or brick. Ornamentation is sparse, often found only in functional parts of the structure, such as windows, furniture, or lighting fixtures.

Wright was not the originator of the Prairie School,\textsuperscript{190} but he did help popularize it by working in the style for close to two decades.\textsuperscript{191} The Robie House in Chicago is an example, as is the schoolhouse in Tokyo. Wright first visited the site for the school in January of 1921.

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\item[190] The Prairie School evolved form the philosophies of Chicago-based architect Louis Henri Sullivan, whom Wright worked with early in his career. Brooks defines the Prairie School and the modern movement as, “that group of architects practicing in the American Midwest from the turn of the century until about 1920, was a regional manifestation of a much larger ferment then occurring in architecture and the decorative arts. In Europe and America the modern movement began as a series of subcultures seeking alternatives to prevailing practices in design, especially to the revitalized Classical revival that by 1900 was again the dominant mode.” Brooks, 9. For a historiography of the term “Prairie School,” see H. Allen Brooks, \textit{The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries} (New York, NY, and London: W. W. Norton & Company, 1972), 7-13. For more on the modern movement, see Nikolaus Pevsner, \textit{Pioneers of the Modern Movement from William Morris to Walter Gropius, of Nikoluas Pevsner} (New York, NY: F. A. Stokes, Co., 1937).
\item[191] Brooks notes the following architects as being “notable talents” within the Prairie School: Barry Byrne, William Drummond, George Elmslie, Walter Burley Griffin, Marion Mahony, William Purcell, and Louis Sullivan Brooks, 9. For more on the careers and designs of the above-mentioned architects, see \textit{The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries}, 8.
\end{enumerate}
When constructed, Myōnichikan was set amid fields and farmhouses. The building that Wright simply called the main building was later renamed Myōnichikan, or the Hall for Tomorrow, by the Hanis.

Chronologically speaking, Myōnichikan is the closest to the Imperial Hotel and the “Hollyhock House” in Hollywood (1921), a monumental private residence commissioned by Aline Barnsdall. However, these two other designs are aesthetically quite different from the more restrained schoolhouse. Design-wise the Imperial is an extension of Wright’s Midway Gardens (1913-1914, demolished 1929), but more grandiose. The hotel was a public building created to attract foreign visitors to Japan. The Imperial, mammoth in scale, was incredibly ornate inside and out; and the style was more influenced by Mayan temples than the Prairie of the Midwest. The “Hollyhock House” also reflects Wright’s interest in Mayan temples. By contrast, Myōnichikan is reminiscent of the architect’s earlier Prairie style designs, such as the Avery Coonley Playhouse (1912) in Riverside Illinois.

Myōnichikan is constructed of wood and plaster. Ōya stone, a spotted greenish lava rock native to Japan, is a key feature, as Wright often chose to work with local materials.
Various focal and functional features, including stairs, paving, platform, fireplaces, and columns are constructed from ōya stone. The tradition of using “found stone” in Japanese gardens, walkways to teahouses, etc., dates back to early Shintō beliefs concerning some Shintō gods residing in stone. Even though Wright may have not been familiar with native Japanese religious beliefs, he sincerely believed that architecture needed to be part of its environment, to blend with nature, and not to oppose it. This aspect of Wright’s work is known as organicism. Further, the wood of the structure retains its natural splendor both on the exterior and in the interior.

Believing materials should remain as they are in nature, without artifice, and relatively unaltered or disguised, the architect states:

The beauty of wood lies first in its qualities as wood; no treatment that did not bring out these qualities all the time could be plastic, and therefore not appropriate – so not beautiful. . . . that all wood-carving is apt to be a forcing of the material, an insult to its finer possibilities as a material having in itself intrinsically artistic properties, of which its beautiful markings are one, its texture another, its color a third.

Wright’s philosophy of materials is reminiscent of the Japanese aesthetic of simplicity.

As mentioned above, traditional Japanese buildings are wooden. The material is often left

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198 The Frank Lloyd Wright Foundation, 24. This type of stone is very fragile and is easily damaged by weather. During the extensive rehabilitation of the structure in the 1990s, the stone was treated with chemicals to protect it from its environment. Although I have found no information regarding why Wright chose this particular type of stone, it is known as an elegant material because of its range of warm green tones. Ōya stone was not only used by Wright, but also the Japanese have employed this type of stone since ancient times because it blends into the landscape. It is likely, especially when considering Wright’s beliefs concerning organicism, that he chose Ōya stone for the same reasons the Japanese have valued the material.

199 The Frank Lloyd Wright Foundation, 24.

200 Frank Lloyd Wright, “The Art and the Craft of the Machine,” in Frank Lloyd Wright: Writings and Buildings, selected by Edgar Kaufmann and Ben Raeburn (Cleveland and New York: The World Publishing Company, 1960), 65. When Wright left Japan in 1922, he left most of the drawings for his Japanese designs, except for the Imperial Hotel, in the possession of Endō’s architectural office. Unfortunately, all of these drawings were destroyed during the bombing of Tokyo during World War II.

201 This aesthetic permeates many aspects of culture in Japan, as does all of the aesthetics that will be discussed in the following. Perhaps the best example of simplicity in Japanese aesthetics would be the tea ceremony, particularly the aesthetic ideals of tea master Sen no Rikyū (1522-1597), such as sabi (simplicity). For further reading concerning aesthetics in Japanese culture, see: Nancy G. Hume, ed. Japanese Aesthetics and Culture: A Reader (Albany, NY: State University of New York Press, 1995).
unfinished to reveal its natural beauty. Further, the aesthetic of perishability is also linked to wooden architecture. The environment weathers wood, unlike brick, concrete, or steel, making it necessary for structures to be repaired more frequently, or, as in the case of some wooden Japanese shrines, completely rebuilt every couple of decades. However, the natural wear of materials is valued in its own right. For the Japanese, impermanence is an integral part of beauty. The fourteenth-century Shintō priest Kenkō reflects this sentiment in *Tsurezuregusa* (Essays in Idleness). He writes:

> If man were never to fade away like the dews of Adashino, never to vanish like the smoke over Toribeyama, but lingered on forever in this world, how things would lose their power to move us! The most precious thing in life is its uncertainty.\(^{202}\)

Another aspect of simplicity at Myōnichikan is the lack of ornamentation. As mentioned above, Wright’s Prairie style homes would not have ostentatious interiors. Regarding the inner décor of the schoolhouse, Hani Motoko wrote in a margin of one of Wright’s drawings that the “interior would be filled with great thinking.”\(^{203}\) Accordingly, only certain functional elements of Myōnichikan are decorative. For instance, the wooden windows have geometric patterns,\(^{204}\) which replaced the more expensive stained-glass windows of Wright’s other Prairie School designs. Each window is unique to Myōnichikan.

However, in contrast to traditional schools, which emphasized “solid and simple,” Myōnichikan’s windows may have seemed quite elaborate. This element of the design is an


\(^{203}\) Pollock, 63.

\(^{204}\) To my knowledge, the window patterns are simply abstract, and hold no particular symbolism. However, this assumption results from time constraints for this thesis, and Myōnichikan’s windows may very well be symbolic. For future scholarship concerning this issue, David Hank’s *The Decorative Designs of Frank Lloyd Wright* (1979) may be beneficial. Also, a comparison of stained-glass windows in other Wrightian designs, like the balloon motif at the Avery Coonley Playhouse, may provide key insight.
American aesthetic. For Wright, windows provided an opportunity to create beauty and expression. Further, the windows geometrical patterns, which would cast intriguing shadows upon the walls as the days progressed, surely allowed an opportunity for children’s minds to wander. In contrast, in traditional Japanese schools, windows in classrooms were considered a distracting element that might encourage children’s concentration to stray from coursework, and hence were never directly placed in front of where students would sit. At Myōnichikan, the large, beautiful windows are not restricted to just the common spaces, but smaller, unique windows are found in the classrooms.

Traditional Japanese homes are prized for their refined and simple interiors. To have less is to have more. Furniture is minimal, as is artwork. In keeping with this tendency, the light fixtures and furniture at Myōnichikan are geometric and simple in form. Ironically, even though the budget was modest, Myōnichikan has some of the same lighting elements that graced the ostentatious Imperial Hotel (1916-1967).\textsuperscript{205} The same is true for the chairs that once sat in the Imperial’s Peacock Room, for they are reminiscent of those found in Myōnichikan assembly hall.

Another comparison between Myōnichikan and Japanese aesthetics involves a particular way of using shadows. In native Japanese architecture, shadows are created within the interiors because of overhanging eaves, and low roofs. Such roofs function to protect the inhabitants from exterior elements, necessary because traditional structures are constructed from wood and have paper windows. Throughout the centuries, the Japanese have come to appreciate shadows. Shadows foster suggestion, which is another important aesthetic concept in Japan. Tanizaki

\textsuperscript{205} Kostka, 22.
Jun’ichirō’s “In’ei raisan” (The Praise of Shadows), published in 1933, articulates the importance of shadows in Japanese architecture. The novelist wrote:

> [T]he beauty of a Japanese room depends on a variation of shadows... indirect light... makes... the charm of a room... We delight in the mere sight of the delicate glow of fading rays clinging to the surface of a dusky wall... dim shadows far surpass any ornament.\(^{206}\)

Shadows of the exterior are equally desired, as they help make entrances, doors, and other features “invisible.”\(^{207}\)

In comparison, the American architect also appropriated shadow aesthetics. Architectural historian Robert Kostka notes that Wright “used an aesthetic of shadows, an almost filmic awareness of moving light in his early Prairie houses that found confirmation in Japan.”\(^{208}\)

Wright often would compare “shadows in architecture to the brush strokes in a painting.”\(^{209}\)

Overhanging eaves and low roofs, which are other features Wright’s Prairie style shares with traditional Japanese architecture, also created shadows. The square columns of the west wing porch create shadows that float over the ōya stone floor as the light of day waxes and wanes. Interior light is muted by the geometric wooden windows, which cast shadows over the simple furnishings.

Some have speculated why Wright designed Myōnichikan in the Prairie House style, especially since Wright stopped working in this style circa 1915.\(^{210}\) In “Yamamura House,” (1989) Futagawa Yukio raises the following question in his essay:

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\(^{207}\) Tanizaki, 17.

\(^{208}\) Kostka, 11.

\(^{209}\) Kostka, 11.

\(^{210}\) The Frank Lloyd Wright Foundation, 16. In a letter to the Hanis in 1921, Wright states that the building has “no certified style.” That its style is “all its own... The matter of style in modern life is so confused at the present
So does this mean that natural environments of Japan and that of the Prairies of the Midwest... are so similar? Or does it mean that Wright’s concept of trying to make things blend in with nature was not American in origin, but something which he gained from his stay in Japan? If this is the case, then the Prairie House style was the most appropriate one in which to have designed the buildings he did for Japan.  

In addition, Kostka states in “Frank Lloyd Wright in Japan” (1966) that the Prairie style of Myōnichikan symbolizes “the school not being typical of Japanese education, therefore, the architecture reflecting the break from tradition.” Kostka further claims that this is to be expected since “the view of education related less to the ‘old Japan’ than it did to the democratic patterns of life found in the American Middle-west.” Kostka only mentions in passing that Myōnichikan’s Prairie School style is symbolic of the school being atypical of traditional Japanese education. The author does not provide an argument to support this potential association. However, Kostka’s observations are apt.

A Brief Analysis

Myōnichikan originally was a rectangular structure. The focal point of the design is the two-story living room and main classroom. This double-height hall is located in the center of

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211 Futagawa Yukio, “Yamamura House,” GA House 27 (November 1989): 8. I agree with Futagawa in regards to the Prairie style being suitable for Japan. However, I have not yet concluded if Wright’s ideals concerning his architecture and nature were conceived before he first visited Japan in 1905.

212 Kostka, 22.

213 Kostka, 22.

214 William Allin Storrer, The Frank Lloyd Wright Companion (Chicago, IL: The University of Chicago Press, 1993), 216. Initially Jiyū Gakuen was composed of only Myōnichikan. Today, there are four buildings on the site. The original structure, two additional classroom buildings designed by Endō Arata in 1923-1924 changed the overall shape to a “U.” Also, in 1927 Endō designed an auditorium.
the building, elevated by an ōya stone base. This is a “32-foot-wide living room and classroom.” The front of the hall has five narrow and long vertical windows, which produce a rhythm that draws the eye up to the pitched roof, creating “an atmosphere of calm.” The living room protrudes out from the structure, further emphasizing this space. This protrusion symbolizes the importance of the three central spaces, which function as a gathering place for communal activities.

In typical Wright fashion, the main entrance is obscured. In many of Wright’s Prairie Style designs the entrance may not be obvious because one has to descend stairs to reach it, or perhaps a wall obscures a view of it, which is the case at the Robie House. At Myōnichikan, to reach the front entrance one ascends the stairs on either side of the ōya stone terrace and finds the entrances obscured in shadow, as they lie between the main classroom and small classrooms on either side.

Wright’s Prairie designs often integrated the exterior landscape with the interior space of the structure - terraces, porches and courtyards were common elements. For instance, the “Hollyhock House” has a garden court between the kitchen and the bedrooms. At Myōnichikan, however, the rooms on the main floor are encapsulated in a space that commingles the external world with that of the interior. Windows line the façade, opening onto the courtyard. Further, the classrooms are physically linked with hallways that have French doors along the entire exterior wall on the backside of the structure. Architectural historian William Allin Storrer provides a description of these hallways in The Frank Lloyd Wright Companion (1993). He notes, “[P]airs of 28-by-32 foot rooms on the sides are connected to the main building by the

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215 Pollock, 65.
216 Storrer, 216.
217 Tanigawa, 87.
protective roof, creating breezeways that relate the structure to nature and the students intimately to nature even in a crowded urban center.”

This design is similar to the second-floor bedroom wing of the Henry Allen Residence (1917), Wichita, Kansas. Also, there were originally two terraces on the second story, one on each side of the dining room. However, these spaces were later enclosed when Endō added onto the dining hall.

The interior of this design creates a spatial fluidity, which is not uncommon in Wright’s Prairie style. At Myōnichikan interwoven spaces result from interior balconies, such as the balcony in the main classroom. A similar example is in Unity Temple (1904), Oak Park, Illinois, where a balcony hovers over three sides of the sanctuary.

The heart of Myōnichikan’s interior is marked with the fireplaces. Architectural historian Kathryn Smith confirms in *Hollyhock House and Olive Hill: Buildings and Projects for Aline Barnsdall* (1992) that “the fireplace which formed the spiritual center of Wright’s Prairie houses usually occupied the center of the plan.” Also, for Wright, fireplaces were symbolic gathering places. On the first floor the fireplace lies between the assembly hall and the living room/main classroom. On the second floor the fireplace is in the dining hall.

On the back of the second floor is the two-story high, forty-two-foot-long dining hall. This space was important to the Hanis because they wished for all of their students to enjoy their meals with their peers. The dining room on the second floor, the assembly hall and the living room downstairs are the three central spaces of this structure. Not only are they the largest

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218 Storrer, 216.
219 Storrer, 216. I have found no in-depth commentary concerning either the additional wings or dining room expansion.
221 Storrer, 216.
rooms, both have fireplaces, but also the beautiful windows and cathedral ceilings signify the importance of these two spaces.

**Myōnichikan**

This little school building was designed for the Jiyū Gakuen – in the same spirit implied by the name of the school – a free spirit. It was intended to be a simple happy place for happy children – unpretentious – genuine.

- Frank Lloyd Wright, 1921

In the 1920s the traditional Japanese educational system was nationalistic. The governmental goal for education to produce loyal members of society had continued since the Meiji period. The general aim for young women was to foster a sense of virtue and morality -- to be an “obedient wife and good mother.” However, Western concepts of women’s rights were embodied in some private schools, such as Jiyū Gakuen.

As discussed in chapter three, the Hanis’ educational ideals did not coincide with their government’s. The couple established Jiyū Gakuen to help change their society. For example, the Hanis wanted their pupils to have a close rapport with their teachers, not for their relationship to be subordinate. There was no hierarchy between teachers and pupils within the school. This is illustrated in the building itself; there is only one main entrance into the structure unlike the traditional school building. Naomi R. Pollock, architect and architectural writer, states:

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223 Fireplaces are uncommon in Japanese architecture.
224 The Frank Lloyd Wright Foundation, 16. This is an excerpt from a letter to the Hanis, from Wright.
225 World War I greatly influenced education of this era. After the war, Japanese leaders became increasingly resentful toward the West. Concern about popular loyalists arose, with the establishment of universal male suffrage in 1925. The government began to seek new ways to maintain mass obedience, and education was its target. Political and moral teachings had already been incorporated into Japanese education. However, in the Taishō era, an even more intense nationalism evolved.
Unfettered by stylistic constraints or the pattern of hierarchical school buildings prevalent in Japan at the time that required separate entrances for students and teachers Wright and Endō... created Myōnichikan in the same spirit implied by the name of the school – a free spirit.226

As mentioned above, in traditional schools it was dictated by the government that two entrances be provided for every building and room in a school to physically segregate students from teachers. At Myōnichikan this was not the case. The shared doorways are another aspect of American aesthetics that is visible in the design.

Further, the otherwise typical raised platforms for teachers’ desks were nonexistent at the Hanis’ school. However, as in schools regulated by the government, Myōnichikan does have a raised platform in the main hall. Unlike the government schools, however, portraits of the emperor and empress, and the Imperial Rescript were not found here. Instead, this space was created as an area for children’s’ theatraics, a place solely for them to express their creativity. As mentioned in the first chapter, Wright considered the performing arts to be necessary in the development of individualism and expression in children. Richard Joncas states in “Building for learning” that:

Wright’s idiosyncratic educational beliefs underlie his designs for schoolhouses... His addition of stages or theaters are... symbolic of community and inspiration... [The schoolhouses] nurtured self-expression and self-discovery within an informally structured environment.227

This area concerned with the manifestation of creativity is a Wrightian component, and hence another American aesthetic of the design.

226 Pollock, 65.
227 Joncas, 121.
Although Myōnichikan embodies aspects of Japanese aesthetics, the overall Prairie School style is an expression of American ingenuity as well. Before the onset of Modern architecture, American architects incestuously produced structures derivative of past European styles. Prior to the new contributions from American architects, such as Louis H. Sullivan and Frank Lloyd Wright, structures in the United States were, for the most part, highly imitative. The Prairie School style, on the other hand, is one of America’s true, indigenous conceptions. In the United States this style reflected a break with the past. Similarly, the Hanis were breaking with their society’s established beliefs concerning education and the social restrictions enforced on women through that institution.

Although it was not atypical for Japanese clients to choose foreign architects, modern architecture was not yet widely accepted in Japan. The symbolism of eclectic European styles promoted Japan’s increasing modernization in terms of Westernization. Instead of revisiting past architectural styles, the Hanis chose to look to the future.

Hence, Myōnichikan symbolizes the “tranquil yet powerful interplay” of Western and Japanese cultures that the Hanis sought to encourage. Myōnichikan illustrated the Hanis’ educational blend of Western and Japanese principles -- architecturally and educationally. The name of the school itself, Myōnichikan, is symbolic of the founders’ pedagogical beliefs. The “Hall for Tomorrow” was a building where future generations would learn how to think for themselves, and thus create a more liberal society.

Unlike many architects, such as Josiah Conder, who simply transplanted Western style architecture onto Japanese soil, Wright seemed to respond to local needs and conditions.

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228 Mulhern, 231.
229 Webb, 58.
Myōnichikan does not appear foreign in its purpose or environment, but is a perfect blend of American and Japanese aesthetics, regardless of whether Wright would have ever said so himself. Neither the Prairie School style, nor Frank Lloyd Wright for that matter, were popular in Japan when the Hanis commissioned the American to design their schoolhouse.\textsuperscript{230} However, in recent decades an interest in Wright’s designs has become pronounced in Japan. This newfound enthusiasm aided in Myōnichikan being designated an Important Cultural Asset in 1996, and further led to the building’s preservation.\textsuperscript{231} Even though the school outgrew Wright’s design in 1934,\textsuperscript{232} and in spite of an added wing and interior alterations of space, it remains a symbol, not only of the architect’s appreciation of Japanese art, culture, and architecture, but also of Hani Motoko and Hani Yoshikazu’s pedagogical beliefs that combined Japanese and Western cultures in hopes to mold future generations of strong, independent women.

\textsuperscript{230} In the 1920s, the International Style was the dominant architectural style for the design of new structures in Japan.
\textsuperscript{231} Today it is used as an alumni center where crafts are taught.
\textsuperscript{232} Cherilyn Widell, “Wright’s Myōnichikan Building Designated An Important Cultural Asset,” Bulletin: The Quarterly Newsletter of the Frank Lloyd Wright Building Conservancy 6 (Spring 1997): 1-2. In 1934 the school campus was moved to Tokyo’s western suburbs. As mentioned above, Endō Arata designed the second campus.
Conclusion

Educational institutions have the power to influence society. Frank Lloyd Wright was keenly aware of this possibility, as was Hani Motoko and her spouse, Hani Yoshikazu. Wright designed several schoolhouses during his career, all in the United States except the commission for the Hanis outside Tokyo, Myōnichikan. This schoolhouse is a reminder of the architect’s zeal to change society through education and architecture.

Hani Motoko, born during the late Meiji era, must have felt the restrictions that her society placed upon women. The Japanese government provided limited opportunities for women to further their education simply because their society felt women should be wives and mothers, not career women. However, Hani strove to educate herself, and made her way into the predominantly male field of journalism. Undeterred by imposed restrictions, and intent on providing a progressive education to her own two daughters, Hani and her husband created an educational opportunity for other young Japanese girls and women by establishing Jiyū Gakuen.

Hence, by viewing both the goals of institutions or their physical structures, the institutional analysis I have performed provides an illustration of aspects of Japan’s educational system. Institutions simultaneously reflect society and mold the populace. As art historian Linda Nochlin wrote in “Why Have There Been No Great Women Artists?” (1971), social institutions have the power to either forbid or encourage behavior. Hence, education can be a “precondition for achievement or lack of it.”233 The Japanese government, like most governments, operates with an agenda which is reflected in its educational system. Throughout time the goals have changed, yet the new ideals have still been propagated through pedagogy. In

the early 1920s when Hani Motoko and Hani Yoshikazu decided to put their progressive pedagogical beliefs into practice at Jiyū Gakuen, they offered an educational opportunity to young Japanese women that was uncommon in the Taishō era.

Although Myōnichikan was no longer utilized as a part of Jiyū Gakuen after 1934, it continues to be used as an alumni center and is rented for special occasions.\(^{234}\) By the 1990s the building had fallen in to severe disrepair. Luckily, a band of former students, architects, and preservationists created an organization “The Friends of the Myōnichikan,” which aided in this structure becoming designated as a Nationally Important Cultural Property by the Japanese Ministry for Cultural Affairs in 1998.\(^{235}\) Today, Myōnichikan is fully rehabilitated and will, one hopes, remain as a part of our common heritage.

Jiyū Gakuen still thrives today with a student population exceeding 1,200 students, ranging from kindergarten through college.\(^{236}\) Administrators of the school still incorporate the foundations of the Hanis’ pedagogical ideologies, such as having the students perform domestic tasks and practice the Socratic method. However, in contrast to the earlier days when Myōnichikan was still utilized, today the twenty-five-acre campus at Minamisawa (Higashikurume city) includes a farm. Therefore, the students’ responsibilities include tasks such as raising farm animals and even slaughtering them.

Today Japanese high schools still place emphasis on rote memorization. Further, they spend a tremendous amount of time preparing students for the standardized entrance exams for

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\(^{235}\) The significant difference between Myōnichikan’s being designated an Important Cultural Asset in 1996; emphasizing its historic and artistic values, versus a Nationally Important Cultural Property in 1998, is that the latter provides the structure with more governmental protection. Nationally Important Cultural Properties fall directly under National Treasures, which is the most prestigious designation a structure can receive in Japan.

college. In contrast, the students at Jiyū Gakuen do not receive preparation for these standardized exams as a part of their curriculum. Most of Jiyū’s graduates either work for family businesses, become teachers, or go into the arts after graduation.

Although the Hanis may have met with some skepticism at the conception of the Jiyū Gakuen, today it is not only recognized as one of Japan’s oldest alternative schools, but it also has influenced the Ministry of Education. In Steven Brull’s news article “In Japan, Learning to Break the Mold,” he states that the Ministry has “recognized the necessity of introducing greater freedom to the nation’s school system, if only to supply corporate interests with more creative individuals who will help the nation compete in software, computer science and other knowledge-intensive industries.”

Like the Hanis, Frank Lloyd Wright firmly believed in the power of educational institutions to change society. Although the architect may not have considered this Japanese schoolhouse worthy of mentioning in his autobiography, the building housed a forward-thinking institution that created an educational legacy in Japan. Today, Myōnichikan remains an emblem of the creativity and progressive convictions of not only Wright but also the Hanis.
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