

Physiological Psychology, Applied Psychology, and Film Theory: the reception of Hugo Münsterberg in modern Japan

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1. Introduction

This paper aims at showing how Hugo Münsterberg [1863-1916] and his work were understood by the contemporaneous Japanese scholars[1]. Münsterberg was a psychologist and philosopher, who moved from Germany to the United States in the late 19th century. He made the earliest contributions to many fields of applied psychology (Münsterberg, 1914b), specifically, art (Münsterberg, 1904), law (Münsterberg, 1908, 1914a), psychotherapy (Münsterberg, 1909a), education (Münsterberg, 1909b), industry (Münsterberg, 1913, 1915), and film (Münsterberg, 1916). So many researchers have already written about his life and work (Münsterberg, M. 1922; Keller, 1979; Hale, 1980; Landy, 1992; Spillmann & Spillmann, 1993). As they put it, his fame and the evaluation of his work had their ups and downs. In the late 19th and early 20th century, many Japanese scholars studied psychology in the United States and introduced the discipline to Japan. Further, most scholars in Japan enthusiastically wrote about contemporaneous German and American psychology, and Münsterberg was one of the psychologists they often referred to.

However it is only since the 1970s that most historians have begun to pay attention to Münsterberg.(Keller, 1979; Hale, 1980; Landy, 1992; Spillmann & Spillmann, 1993). The reasons for his changing fortunes can be found in Münsterberg's psychology, his personality and in historical circumstances. First, many psychologists contemporary to Münsterberg often thought that only experimental psychology was important and disdained applied psychology. Furthermore, most of Münsterberg's writings were not for experts, but for a wider public and many psychologists did not value his popular writings and viewed his activities as that of a publicist. Later the history of psychology

(Boring, 1950) also tended to concentrate on the history of experimental psychology and neglected the history of applied psychology. Second, Münsterberg was considered as an arrogant, stubborn, and controversial person who believed that German culture was superior to American culture. Third, because he did not abandon his support for Germany, during WWI, he was accused of being a spy for Germany and was even threatened. Therefore, Münsterberg and his work became less revered.

Recently, Hugo Münsterberg has again been paid attention to, because more and more studies have been interested in the roles of physiology, psychiatry and psychology in the modern society and culture around the late 19th and early 20th century (Burnham, 1987; Morawski & Hornstein, 1991; Ward, 2002). Recent studies of the history of psychology have often focused on the social conditions, or on the external factors that had an influence upon the development of psychology (Sato & Takasuna, 2003). This externalism is complementary to internalism, that is, the approach to history, which focuses on theory, method, and data within psychology. These changes may have been also part of what caused the revival of Münsterberg. In the late 19th and early 20th century, the institutions of psychology, that is, laboratories, scientific society (American Psychological Association), academic journals, and the standardization of terms were established in the United States. The new discipline of psychology became institutionalized and divided into several specialized fields, among which the field of applied psychology emerged. During this period, the scientific psychologists had to distinguish themselves not only from spiritualism and older specialists of mind external to academic psychological science, but also from other scientific disciplines, such as biology, philosophy, and so on. More than a few psychologists understood the necessity to appeal to a wider public, and not only to experts in psychology. The popularization of psychology appeared, even though those attempts were not necessarily valued by other psychologists. Münsterberg started various fields of applied psychology and wrote many articles for the magazines and books for the general public. He was one of the leading figures popularizing psychology.

General histories of psychology in the United States, as well as studies about Münsterberg and his works from the interdisciplinary context have also been increasing. Schweinitz (2009) explored the relationship between the psychotechnics, a sub-field of Münsterberg's applied psychology, and his German idealist aesthetics. In Münsterberg's system, idealist aesthetics gave the purpose and psychotechnics gave the

psychological way to achieve that purpose. According to Schweinitz, idealist aesthetics dominated and restricted psychotechnics. Brain (2012) discussed the relationship between Münsterberg's physiological psychology, philosophy, aesthetics and film theory. Brain presented Münsterberg's aesthetics as a successor to experimental aesthetics or physiological aesthetics which German physiologist Hermann Ludwig Ferdinand von Helmholtz and psycho-physicist Gustav Theodor Fechner had designed. Like them, Münsterberg connected physiology with philosophy to make up his aesthetics. Sommer (2012) pointed out that because Münsterberg considered physiology as too important his arguments often seemed as dogmatic reductionism. Sommer insisted on the importance of scientific psychical study in the late 19th and early 20th century. Some psychical researchers followed strict scientific procedures better than some critical psychologists did. According to Sommer, Münsterberg was one of the representative psychologists who judged spiritualists without following rigorous scientific procedures and criticized them. In these studies, three points can be found: first, the relationship between Münsterberg's scientific psychology and idealist philosophy and aesthetics, second, the importance of physiology in Münsterberg's psychology, philosophy and physiological aesthetics, third, problems due to his dependence on physiology.

The historical study of psychology has been revitalized in Japan too (Sato & Mizoguchi, 1997; Osaka, 2000; Sato, 2002; Sato, 2005). These studies reveal how the earliest Japanese psychologists received western scientific psychology and started their own research. In the early period of psychology in Japan, a lot of the important Japanese psychologists went to the United States to study, and brought back to Japan the psychological knowledge that they found there (Sato, 2002). For example, Yujiro Motora went to Johns Hopkins University and became a student of Granville Stanley Hall. He became the first Japanese psychologist and the first professor of psychology in Tokyo Imperial University. Matataro Matsumoto, a student of Motora, went to Yale University where he studied under Edward Wheeler Scripture. He became the first professor of psychology in Kyoto Imperial University.

How were contemporaneous American psychologists received in Japan? Fujinami (2009) focused on William James and examined how textbooks in the United States and Japan taught James's psychology. Then how about Münsterberg? Little is yet known, especially about how Münsterberg and his psychology were received in Japan.

The aim of this paper is therefore to elucidate, in view of the contemporary points at issue, how Münsterberg was received in Japan.

Section 2 begins by outlining Münsterberg's life and works. Section 3 first introduces *Shinri Kenkyu*, a psychological journal from which the material used in this paper is mainly derived. Section 3 also focuses on Taizo Nakajima, who was one of persons who did much to introduce Münsterberg. In Section 4, I first analyze the reception of Münsterberg and his works through the number of references to his works. I also characterize their contents. In Section 5, I examine the consequences of Section 4, and at last add the reception of his film theory in Japan.

2. Münsterberg's life and works

Before clarifying the reception of Münsterberg in Japan, it will be helpful to outline his life and works. Hugo Münsterberg was born in Danzig, Germany in 1863, studied psychology under Wilhelm Wundt in Leipzig, Germany and was invited to the United States by William James in 1892. James valued Münsterberg's psychological theory, because it was closer to James' functionalism than to Wundt's structuralism. After being invited from Germany to the United States by James, Münsterberg managed the Harvard psychological laboratory. James left the laboratory to Münsterberg and concentrated on his philosophical writings.

In that laboratory, Münsterberg undertook forensic psychology from 1907 and initiated works in several fields of applied psychology until his last years. Münsterberg (1908) is one of the earliest works in American forensic psychology. His writings in forensic psychology including that book created a controversy with American law experts including the criminal law scholar John Henry Wigmore. Münsterberg (1909) was also one of the earliest writings in psychotherapy or clinical psychology in the United States and was read very well, although this book also invited criticism by Lightner Witmer who made the first clinic for psychotherapy in the United States. Münsterberg (1913) is the book where Münsterberg developed the psychological dimension of Frederick Winslow Taylor's scientific management. This book is also one of the most important writings for industrial psychology, like Taylor's time study and the motion study by Frank Bunker Gilbreth. Münsterberg (1916) was his last book and is thought of as the first academic film theory. The first half of the book is on the psychology of film and the second half on the aesthetics of film. Working in these plural

fields of applied psychology was Münsterberg's project itself (Münsterberg, 1909a). At last we should not forget that he was also a philosopher. His main work in philosophy, Münsterberg (1909c), is about the philosophy of value. Therein he classified values into logical values, aesthetic values, ethical values, and metaphysical values. It can be found that the aesthetic values of this book, Münsterberg(1909c), became the purposes of film art in his film theory, Münsterberg(1916).

3. *Shinri Kenkyu*, a Journal of Psychological Study

How were these works received? I will focus on how Münsterberg and his works were mainly referred in the Japanese journal of psychology, *Shinri Kenkyu*. This was a quasi-academic journal that started from Shinri Tsuzoku Kowakai, the public workshop to teach psychology, and contained not only academic articles on psychology but also articles for the general public. *Shinri Kenkyu* was the first journal of psychology in Japan that had the word "shinri" in its title (Sato, 2002). "Shinri" means "psyche". *Shinri Kenkyu* was published from 1912 to 1925. After 1926, *Shinri Kenkyu* was taken over by *Shinrigaku Kenkyu* that also means psychological research, and became the academic journal of the Japanese Psychological Association. For this paper, I used the materials archived digitally by the Japanese Psychological Association[2].

Shinri Kenkyu though was not first to introduce Münsterberg in Japan. He had already been introduced before *Shinri Kenkyu* began publishing in 1912. One of the earliest introducers is Taizo Nakajima. Nakajima studied from 1906 under Münsterberg and got his master's degree, and then studied under Edward Bradford Titchener and got his doctorate. In 1900 before going to Harvard, he had already published a book (Nakajima, 1900a) interpreting Münsterberg's moral philosophy, *Die Ursprung Der Sittlichkeit* (1889). From 1900 to 1910, He referred to Münsterberg in his other 4 psychological books too (Nakajima, 1900b, 1901, 1903, 1910). The 4 books commonly introduced Münsterberg's psychology as the representative theory explaining will and emotion in a physiological way. As we will see in the next part, Nakajima was one of the persons who introduced Münsterberg in *Shinri Kenkyu* too.

4. Münsterberg in *Shinri Kenkyu*

Münsterberg was continually referred to in *Shinri Kenkyu* from 1912 to 1925, although the frequency of references changed. The total number of articles in the digital

archive of *Shinri Kenkyu* is 1253, the average number of articles in each of 165 issues is 7.6. The number of articles containing Münsterberg in the title is 9, and the number of articles referring to Münsterberg in any way is 74. Therefore articles referring to Münsterberg account for 5.9% of all articles. Wundt or James were apparently referred to a lot more, but it seems that Münsterberg was also certainly one of the most well known psychologists.

The psychologist who referred to Münsterberg most often, among the psychologists in *Shinri Kenkyu*, is Yoichi Ueno. Ueno was a student of Motora and mainly edited *Shinri Kenkyu*. He referred to Münsterberg in a total of 12 articles between 1912 and 1925 (Ueno, 1912, 1913a, 1913b, 1913c, 1913d, 1914, 1915a, 1915b, 1920, 1921a, 1921b, 1923). He was mainly interested in Münsterberg's industrial psychology, and referred to it in 5 articles (Ueno, 1913b, 1913c, 1913d, 1914, 1921b). He is known as the main introducer of scientific management that Taylor and Gilbreth developed. Ueno visited Gilbreth in 1922, and established Nihon Sangyo Noritsu Kenkyujo (Japanese Institute of Industrial Efficiency) in 1925 that later became Sangyo Noritsu Daigaku (The Sanno Institute of Management).

The subject matters on which Münsterberg was most often referred to in *Shinri Kenkyu* were divided into four: first, his personality and human relations; second, the important role that physiology played in Münsterberg's psychology; third the fields of applied psychology, especially his industrial psychology; fourth, his framework as causal psychology and purposive psychology. We shall now look more carefully into their characteristics.

The features references to Münsterberg's personality and human relations highlighted (Nakajima, 1915; Ueno, 1915b) were first that while he was energetic and productive, he was also proud and polemic. He supported Germany while he was in the United States during the WWI and provoked controversy. Second, he often wrote for the public in popular magazines. Third, like Stanley Hall and Joseph Jastrow, he was one of the representative critics against spiritualism. Why were Münsterberg's personality and human relations reported like this? It might be because many Japanese scholars went to the United States to study, one of *Shinri Kenkyu's* purposes was to report information about psychology in foreign countries, and Münsterberg himself was thought of as being a striking person.

The important point to note is that after Münsterberg died in 1916, *Shinri Kenkyu*

featured his life and works in 1917 (Nakajima, 1917; Anezaki, 1917; Kubo, 1917). The special feature contained not only the admiring article by Nakajima but also the critical article by Masaharu Anezaki.

Nakajima (1917) thought that Münsterberg was kind and not necessarily unsociable, while Nakajima agreed that Münsterberg often had a strong attitude toward others. In this article, Nakajima described an event that was one of the worst attacks on Münsterberg during WWI. In 1914, one man proposed to offer 10 million dollars if Harvard dismissed Münsterberg[3]. Although Münsterberg submitted his resignation, the university did not accept his resignation. Nakajima reported that the reason for this rejection was that Harvard gave importance to the spirit of independence and freedom, and valued Münsterberg's past achievements and had expectation for his future contributions.

Anezaki (1917) reported that Münsterberg was unfavorably received by some Harvard colleagues at that time because his recent works were mostly for the general public. Anezaki criticized that he concentrated not on conducting experiments, but writing popular works.

Furthermore, in the next issue, Suzuki (1917) criticized Nakajima (1917) and Arai (1916). Arai had reported that in the mentioned above incident at Harvard that the president of Harvard was about to dismiss Münsterberg but that students admiring Münsterberg blocked the dismissal. Suzuki claimed that these two articles were misleading, according to Suzuki, most of the colleagues, the dean and the president of Harvard, from the beginning, never considered the proposal for the resignation of Münsterberg that came from the outside as important. Suzuki especially asserted that Arai's article was totally mistaken. It was because all students did not necessarily look up to Münsterberg, even though he was respected for his psychological achievements. Some students jokingly called him not "Professor," but "Ambassador Münsterberg," due to his relationship with the German Kaiser. Münsterberg seemed a very nervous person and responded to the jokes by students and to worthless newspaper articles one by one. Thus, the praises and blames of Münsterberg that existed in the United States were known to contemporary Japanese psychologists.

The features of references to the centrality of physiology in Münsterberg's psychology can be divided in three.

First, some psychologists took Münsterberg's theory as the contemporary

representative of the physiological tradition in the psychological theory (Sudo, 1913b, 1914a; Oguma, 1917a, 1917c, 1918a, 1920, 1923; Kido, 1920). As in Nakajima's writings, this seemed to be Japanese psychologist's common view. Münsterberg thought that the physiological process of the brain and body produced perceptual illusion, will, emotion, attention, suggestion, and actions. Münsterberg(1910) argued that automatism, hypnotism, X-ray eyes and some spiritual objects had to be explained by physiological psychology, not by spiritualism, nor by recourse to the subconscious.

Second, some articles (Ueno, 1913a, 1921a) introduced Münsterberg's aesthetics and explained its physiological traits. Münsterberg published writings on aesthetics, Münsterberg (1904), before he undertook forensic psychology. He exposed his aesthetic theory and the aesthetics of isolation. The aesthetic of isolation is the theory that when objects like artworks provoked aesthetic experiences in the observers, observers feel that the objects are separated from time, space, and causality in the world, and that those feelings are produced by peculiar physiological process in their bodies.

Third, Münsterberg was accused of criticizing the idea of the unconscious and psychical research in a reductionist physiological way. Toranosuke Oguma mainly made this criticism (Oguma, 1917d, 1918, 1919a, 1919b, 1920, 1923). He was an expert in abnormal psychology, psychical researcher, and first introducer of Carl Gustav Jung in Japan. Oguma criticized Münsterberg, because Münsterberg claimed that the unconscious or subconscious were fictional means to only explain some phenomena and that they didn't exist, and because he rejected psychical research. Instead of a reductionist approach such as that of Münsterberg, Oguma (1919a) supported Frank Podmore's criticism based on examining individual cases of spiritual phenomena with specific evidence. For example, Podmore found a case where a spiritual medium didn't tell the name of the spirit while she always told the names of spirits. Podmore exposed the trick that spiritual medium used. Whenever the medium evoked the spirits, his spirits told their brief histories including their names. Only once a spirit did not tell his name. Podmore found that these brief histories were on newspapers, magazines and the like, and only the name of the spirit was never found in them. It seems the medium told the stories of spirits on the base of newspapers!.

References to Münsterberg's applied psychology were about his industrial psychology, forensic psychology, and educational psychology. A reference to educational psychology indicated that Münsterberg withdrew his earlier idea that

children should not be used in psychological experiments (Kurahashi, 1913). References to forensic psychology mainly indicated that Münsterberg performed lie detection by using the word association test (Kimura, 1912; Katsumizu, 1917). As to his industrial psychology and forensic psychology, some parts of his books were translated into Japanese in *Shinri Kenkyu* too (Ueno, 1913d; Arai, 1916). Münsterberg divided the fields of applied psychology in two: psychotechnics and psychohistorical science. Psychotechnics was a "practical application which aims toward the realization of certain concrete ends," while psychohistorical science was "applied psychology which simply explains given historical facts (Münsterberg, 1914, p.354)." Most of his applied psychology is included in psychotechnics. Psychotechnics is, so to speak, technological knowledge that aims at controlling humans and society. For example, Münsterberg claimed that controlling the attention of laborers in the factory was most important to achieve efficiency (Shinogi, 2010).

The last object of most references to Münsterberg was his framework for psychology (Ueno, 1915b; Watanabe, 1916a, 1916b; Kido & Ishikawa, 1918; Kido, 1920; Sakuma, 1923; Imada, 1924). He made the distinction between causal psychology and purposive psychology. This framework held both in experimental psychology and in applied psychology and was clearly explained in his main work, Münsterberg (1914).

Münsterberg's distinction between causal and purposive psychology is the following. Causal psychology aims to describe and explain Human mental states and internal processes and to find psychological laws. Purposive psychology focuses on the whole of the personality as its object and seeks to understand the meaning of mental events in relation to personality. Most of Münsterberg's psychological works were about causal psychology. The above mentioned psychotechnics was, according to him, "a technical science related to causal psychology as engineering is related to physics (Münsterberg, 1914, p.354)." The same dual framework can be found in his other works. Münsterberg's aesthetics and film theory are both dual. His aesthetics include physiological aesthetics that explains aesthetic experience, and idealist aesthetics that defines aesthetic values (Münsterberg, 1904). His film theory includes a psychological part as psychotechnics and an aesthetic part as idealist aesthetics (Münsterberg, 1916).

In *Shinri Kenkyu*, Kido & Ishikawa (1918) pointed out that Münsterberg's idea of purposive psychology corresponded to "cultural science" which the neo-Kantian philosophers Wilhelm Windelband and Heinrich John Rickert had advanced.

Matsumoto (1920) considered Münsterberg's psychotechnics as an early form of human engineering, although he also criticized Münsterberg's experiments as unskillful. Imada (1924) evaluated the distinction between causal and purposive psychology as the precursor to the distinction between the mechanical psychology and purposive psychology of William McDougall who took over the Harvard professorship of Münsterberg.

5. Münsterberg in Japan

I showed how Japanese psychologists received Münsterberg's psychology in the first Japanese psychology journal, *Shinri Kenkyu*. They received a lot of information concerning the several fields of Münsterberg's applied psychology, about his personality and human relations, as well as his general dual framework. Their reception was influenced by the circumstances of American psychologists. The fact that the evaluations of Münsterberg in the United States were evenly divided between approval and disapproval cast a shadow over the evaluation of Münsterberg in Japan, as can be seen for example in the special feature held in his memory in 1917.

Comparing Japanese receptions of Münsterberg with the description of the history of psychology in the United States, what has to be noticed is that, although he concentrated not on experimental psychology, but on applied psychology, in the 20th century, some contemporary Japanese psychologists considered that Münsterberg played an important role in the psychological theory. They considered that Münsterberg was one of the representative theorists of physiological psychology, and that his framework including applied psychology was a theoretical contribution.

Considering the relationship between psychology and psychical research in early 20th century as showed by Sommer (2012), the point to observe is that Oguma took a critical attitude toward Münsterberg. Oguma pointed out that to be fair researchers on spiritualism had to take both positive and negative opinions into consideration. Around 1912 when *Shinri Kenkyu* was started, a most well known scandal had occurred (Ichiyanagi, 2006). Tomokichi Fukurai, an assistant professor of Tokyo Imperial University, was profoundly fascinated by psychical research. He was engaged in demonstrating X-ray eyes that a woman seemed to have, he was strongly criticized by the contemporaneous physicist and other scientists, and lost the position. Oguma criticized Münsterberg, some years later and the attitude toward spiritualism or

parapsychology that came established after the Fukurai scandal can be found in Oguma's criticism.

Considering the whole of the reception of Münsterberg in *Shinri Kenkyu* finally, it is noteworthy that film theory, Münsterberg (1916), was not referred to in the journal. *Shinri Kenkyu* did not reject the articles about aesthetics or art history. As we saw, Münsterberg's physiological aesthetics was introduced. And some articles on aesthetics and art history by other writers appeared in the journal. For example, the aesthetics of empathy or *Einfühlung* by Theodor Lipps which Brain (2012) compared to Münsterberg, was discussed several times. And *Shinri Kenkyu* did not reject articles about cinema, either. A few articles were about cinema, like the articles by the sociologist Yasunosuke Gonda (Gonda, 1917a, 1917b). But his film theory could not be found in *Shinri Kenkyu*.

Then, how was Münsterberg's film theory received in Japan[4]? In fact, the book itself was introduced in the Japanese journals for film criticism and film theory as soon as it was published in the United States (Anonymous, 1917). Norimasa Kaeriyama translated a part of the book (Kaeriyama, 1921). He was a theorist and film director and led "Jun Eigageki Undo," the movement to modernize or westernize Japanese cinema. Later, philosopher Tetsuzo Tanigawa translated the whole of the book under the pen name (Kuze, 1924)[5]. Most Japanese film critics considered Münsterberg (1916) as the classical work of film theory in late 1920s when the French, German, Russian film theories came into Japan. It is important that most of critics who read Münsterberg's film theory did not seem to read his psychology. Koho Nakano, a film critic at that time, criticized this situation (Nakano, 1926). He said, "In spite of not knowing what is the psychology, they read only *Photoplay: a psychological study* and were rash to judge that dead Münsterberg was a great film theorist (Nakano, 1926, p.36)." The reception of Münsterberg's psychology including his physiological aesthetics and the reception of his film theory were separate in Japan.

In that situation, it is important to consider Tetsuzo Tanigawa[1895-1989]'s film criticism. It is because even after many European film theories flowed into Japan, Tanigawa still asserted the usefulness of Münsterberg's theory that he had translated before.

Tanigawa was a philosopher, critic, and editor of *Shiso*, a representative journal of philosophy in Japan. He went to Kyoto Imperial University, became a friend of Kyoto

School philosopher Kiyoshi Miki, and studied philosophy under Kitaro Nishida and Kosan Fukada. He was fascinated by the pragmatism of William James when he was in the university (Tanigawa, 1994). His graduation thesis was "Spinozism of Goethe" and he was an expert in German Romanticism. *Shinri Kenkyu* did not find Münsterberg's film theory, but Tanigawa, a German idealist philosopher, accepted it. However, Tanigawa wrote in the introduction of the translation that "Münsterberg easily handled psychological knowledge and effectively connected it to an aesthetics towards which he seemed to slightly lack of consideration (Kuze, 1924, p.2)." In translating Münsterberg(1916), Tanigawa valued Münsterberg's psychology rather than his aesthetics.

In Münsterberg (1916), Münsterberg applied his physiological aesthetics and idealist aesthetics to film. He explained the film experience of perception or emotion from the physiological point of view. He argued that film could be art, because film could separate objects in the world from time, space, and causality, in other words, because film could create an "isolated world" separate from the rest of the world. While Münsterberg was being accused in the United States of defending Germany in WWI, he theorized the film aesthetics of isolation, as if films could be the refuge from the struggles in the outer world. He considered close-up as the strongest technique of film, because audiences responded to close-up, directed their attention to the object of the close-up against the rest of the world and this aroused their emotions toward it. According to him, close-up could be central to achieve the aesthetics of isolation, and by using close-up skillfully, filmmakers could control the audience's attention. His psychotechnics and idealist aesthetics overlapped here. Following Münsterberg, Tanigawa also believed that the most important power of film was close-up (Tanigawa, 1943).

However, in 1930s when militarism emerged in Japan, Tanigawa came to question the power of film, particularly of news film. He characterized film journalism by "the sensuous locality." "We can see and hear certain events through the film as if we are present at those events. Although this is the power of news film, this power might make people lose sight of the broad relationship and the true meaning that the event has." And "by the localized reality, film tends to hide the whole reality involved in the broad relation (Tanigawa, 1936, pp.266-267)." While it is easy to find that this idea of Tanigawa, especially "sensuous locality," resembled Münsterberg's aesthetics, Tanigawa's

viewpoint seems to have been the opposite from the aesthetics of isolation of Münsterberg. Tanigawa came to fear that the film could prevent people from recognizing the whole of reality involved, while Münsterberg celebrated that the film could make possible the isolation from the whole of the world.

6. Conclusion

We saw the reception of Münsterberg's psychology in Japan and compared it to that of his film theory. *Shinri Kenkyu* introduced his personality and works in various fields. The aspect of Münsterberg as a publicist of psychology in the United States was also revealed in Japan. In Japan, Münsterberg's theoretical aspects, for example his physiological view and his dual framework of causal psychology and purposive psychology, were also considered important. His film theory was introduced in film journalism and criticism. Tetsuzo Tanigawa translated his book on film and made Münsterberg's view on film known. However, later during WWII, Tanigawa questioned the power of film.

For recent studies focusing on the intersection of multiple kinds of knowledge and images like photographs and film, the importance of Münsterberg has certainly been increasing. This is not because we can see him in the biographies of great psychologists, but because we can see him as one of the nodes in the network of modern knowledge including scientific knowledge, technological practical knowledge, and aesthetics.

Notes

[1] This paper is based on a paper originally presented at Oceans Apart: In Search of New Wor(l)ds: International American Studies Association Sixth World Congress, Szczecin, Poland, 3–6 August 2013.

[2] American Psychological Association. *Shinri Kenkyu*. <https://www.jstage.jst.go.jp/browse/jjpsy1912/1/1/_contents/-char/ja/> (March 15, 2014)

[3] As to the amount of money, I follow Münsterberg(1922), although Nakajima(1917) said that it was 20 million yen.

[4] In the following part on Tanigawa, I refer to a part of Shinogi(2007).

[5] Kotaro Kuze was a pen name of Tetsuzo Tanigawa.

Articles referring to Münsterberg in *Shinri Kenkyu* (chronological order)

Their Japanese titles were translated into English in parentheses by the author of this article.

Ueno, Y. (1912). Shorai no Kyojuho (The future of teaching method). *Shinri Kenkyu*, 6, 661-667.

Kimura, K. (1912). Himitsu Kanpaho to Yokuatsu Kannen Tansakuho (Methods of detection of secrets and repressed ideas). *Shinri Kenkyu*, 9, 226-242.

Otsuki, K. (1913). Seishin Ryoho no Hanashi (Psychotherapy). *Shinri Kenkyu*, 13, 44-73.

Ueno, Y. (1913a). Geijutsu Kansho no Kyoiku: hu Shin Teigacho nitsuite (The education of art appreciation and the new textbook of art for schoolchildren). *Shinri Kenkyu*, 13, 129-164.

Ueno, Y. (1913b). Shokugyo Sentaku no Shinri (The psychology of vocational guidance). *Shinri Kenkyu*, 17, 616-622.

Nogami, T. (1913). Stanley Hall shi no Gakusetsu nituite (The theory of Stanley Hall). *Shinri Kenkyu*, 17, 629-657.

Kurahashi, S. (1913). Kyoiku no Kiso toshiteno Shinrigaku Kyoju nitaisuru Kibo (The suggestion about the education of psychology as the base of education). *Shinri Kenkyu*, 18, 747-757.

Sudo, S. (1913a). Wundt no Shinrigakusetsu 4 (Wundt's theory of psychology 4). *Shinri Kenkyu*, 18, 768-779.

Uchida, S. (1913). Chui no Nani nitsutie (The difficulty of attention). *Shinri Kenkyu*, 20, 167-183.

Doi, S. (1913). Gakushu oyobi Kioku Sado no Kenkyuho nitsuite (On the research method of learning and works of memory). *Shinri Kenkyu*, 22, 359-377.

Ueno, Y. (1913c). Noritsu Zokaho no Hanashi (Increasing industrial efficiency). *Shinri Kenkyu*, 23, 421-434.

Sudo, S. (1913b). Wundt no Shinrigakusetsu 9 (Wundt's theory of psychology 9). *Shinri Kenkyu*, 23, 500-514.

Ueno, Y. (1913d). Min shi Koan Densha Untenshu no Saiyo Shiken (The employment examination of motorman which Münsterberg invented). *Shinri Kenkyu*, 24, 546-557.

Kubo, Y. (1914). Clark Daigaku no Kinkyō (The present situation of Clark University). *Shinri Kenkyu*, 25, 79-82.

Kisha. (1914). Konishi Kyoju Koen Fichite no Kyoiku Shiso to Genkon no Kyoiku Mondai (The lecture of Prof. Konishi: Fichite's thought of education and the educational problems of the past and the present). *Shinri Kenkyu*, 25, 90-92.

Sudo, S. (1914a). Wundt no Hyoshosetsu: Wundt no Shinrigakusetsu 12 (Wundt's theory of representation: Wundt's theory of psychology 12). *Shinri Kenkyu*, 27, 280-287.

- Sudo, S. (1914b). Wundt no Ishisetsu: Wundt no Shinrigakusetsu 14 (Wundt's theory of will: Wundt's theory of psychology 14). *Shinri Kenkyu*, 27, 280-287.
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