

Sankin kōtai and Edo-period Culture

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This paper examines the impact that the system of alternate attendance (*sankin kōtai*) had on the formation and integration of culture during Japan's Edo period, 1603-1868. It is based mainly on primary research conducted on Tosa domain, involving official documents as well as private diaries written during travels to and from Edo, as well as those which describe the period of enforced residence in the shogun's city. Based on these materials it examines the currents of cultural flow between Edo and the domains, and attempts to demonstrate that the process of cultural formation and integration was a result of a number of various currents.

While the flow from Edo to the domainal capitals was the most important, — and by the mid-eighteenth century we can speak of Edo as not only the political but also the cultural center of Japan —, there were also important currents from the domains *to* Edo, as well as from domain to domain, *through* Edo. The city of Edo, in this sense, not only exported culture, but acted as an entrepot where the various cultural currents from the more than two hundred domains interacted and, at times, took on new configurations. In addition, the cities of Kyoto, Fushimi, and Osaka, where the domains maintained residences that were permanently staffed, must be included in our conceptualization of the cultural flows created by the alternate attendance.

The alternate attendance was a political mechanism of elite circulation. The lord of a domain such as Tosa, with an assessed productive capacity of about 220,000 *koku*, brought with him as many as two thousand men on his journeys to and from Edo; these were in addition to the permanent staff residing in the Tokugawa city. A rotation system gave many *bushi* a turn at the experience of traveling to and living in Edo, where they were exposed to a variety of cultural experiences which they brought with them back to Kochi. Besides the ordinary range of *bushi* filling administrative, military, or menial posts, the daimyo brought with them to Edo at least a sampling of the domain's intellectual and artistic elite — Confucian scholars and other literary types, doctors, priests, tea masters, artists, and potters. In the case of Tosa, some of these have left diaries of their experiences, such as the Confucian scholar Miyaji Umanosuke, who made a number of trips to Edo and Kyoto, and left a four-volume diary of his stay in the Tokugawa capital, 1832-33, *Edo nikki* (Edo Diary). There is also the case of a domainal potter, Morita Kyūemon, whose 1678 diary describes his trip to Edo (with stops in Kyoto and other pottery centers) in 1697, which he was sent on by the Tosa lord in order to improve the quality of Tosa Odo-yaki.

Not surprisingly, the evidence in support of the dominance of the center in cultural terms, particularly material culture, is easiest to come by. For example, most domain retainers doing a turn of service in Edo must have brought back at least some souvenirs from Edo. The retainers of Kaga domain apparently were bringing too much back home, for the officials there had to prohibit them from souvenir shopping. A number of Tosa retainers have left records of their gift purchases (*omiyage*) in Edo, and these are examined in this paper. For example, a number of the items on the retainer Ogura Uji's shopping list from Edo included items not made in Edo, and thus provide evidence of the function of that city as a mechanism by which material culture was recirculated from local area to local area via the center. The same was probably true of the potatoes and "two years worth" of *daikon* (Japanese radish) seeds that the Tosa Confucian scholar Miyaji Umanosuke gave an acquaintance to take back to Tosa.

Domainal samurai in general, including Tosa's Miyaji Umanosuke, are known to have brought back from Edo commercial art, particularly Edo prints (as *ukiyo-e* came to be referred to), guides to famous places and maps of Edo. Less well known are a genre of oil paintings of Edo called *doro-e*, made on commission. A large number of these from one collection consist of depictions of the daimyo mansions.

Of course while in Edo, domainal samurai did more than shop. Since official duties were rarely time-consuming, those with the interest were able to practice the so-called "polite accomplishments," e.g. Noh chanting, tea ceremony, poetry writing, the playing of musical instruments, and took these developed skills home. They were also able to join any of the multitude of schools to pursue martial or intellectual interests. In their spare time there were also: books to read from a variety of sources, including lending libraries that catered to samurai; kabuki performances to see; and the pleasure quarters to frequent. Even the most boorish of "country samurai" could not help but be affected by the urban culture of Edo.

Edo residences were cultural centers in their own right and provided a mechanism for spreading *bushi* ways, including language and social etiquette, among the townspeople. The residences of large domains invariably had a Noh stage and many also maintained Noh and kyogen masters in their employ. Kabuki, puppet theater (*ayatsuri shibai*), dance (*butō*) and acrobatic performances were also held at the domainal residences in Edo, and even occasionally in Osaka. These performances were not just for the enjoyment of Tosa's Edo residents, as on various occasions other daimyo and special merchants and town officials were also invited.

Contact between townsman and samurai was not limited to the attendance of privileged merchants and city officials at cultural events. The support staffs of the daimyo residences relied on townspeople to fill in the ranks. Young townswomen in fact competed to find work in the daimyo mansions to learn the fine accomplishments. Service there was akin to going to a finishing school.

The residences maintained in Kyoto, Fushimi, and Osaka, where Tosa officials were permanently stationed, also acted as a mechanism by which local information made its way back to the domains. The Kyoto residence was particularly important: The Kyoto

representative (*Kyōto rusui yaku*) not only served as manager of the mansion, but his job was also to assure that students sent to Kyoto by their lord were introduced to the right teachers, and to send up-to-the-minute cultural information back to the home domain.

The reverse flow of material culture, from local areas to Edo, was no doubt much smaller in volume, but all daimyo made gifts to the shogun and his officials, as well as their peers, of local speciality products, like the Odo ceramic ware of Tosa. The alternate attendance, then, became a mechanism by which these goods were centralized in Edo and later, no doubt, found their way back to other domains. There are also examples of branches of provincial temples that were established in the big city of Edo.

Lastly, the one example of material culture being diffused from local area to local area without going through the center involves a type of Tosa tea known as *goishicha*, which makes a brew with a much stronger taste than the oolong variety. This local tea spread along the Tosa lord's travel route across Shikoku during the early eighteenth century. Merchants from Nio (Iyo province) in northern Shikoku discovered this product and paid for special rights to market it in the Inland Sea area, where they sold it as Nio tea, which is still popular in that area (but not in Tosa).

中上健次の三篇の短編における暴力、^{ジェンダー}性差、セクシュアリティ

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本論文は、中上健次の三つの短編小説、「不死」(1980年『熊野集』に所収)、「重力の都」(1981年、1988年『重力の都』に所収)、「カナナカムイの翼」(1982年、同年『千年の愉楽』に所収)にみる暴力、ジェンダー、セクシュアリティの表現、描写を検討するものである。本論の分析の指標とする理論的仮説は、ナンシー・アームストロング、レオナルド・テネンハウス、テレサ・デロレタスの仮説——暴力とジェンダーは描写、表現において結集する、表現上又はレトリカルな暴力(テキスト中の暴力)とテキストによる、テキストを通して行使される思想的な暴力をテキスト中で判別することは不可能——である。

「不死」

被慈利と落人伝説から舞い降りた美女の束の間の出会いを物語る「不死」は、被慈利或いは同様の聖職者にまつわる口承や伝説を書き改めようとする意欲的な作品だ。多様な叙述、表現描写を通して聖にまつわる伝説の書き直しが行われる。例えば物語の主人公被慈利は、不在、無為の空間の象徴、テキスト上存在理由を完全に欠く幻として描かれる。又、インターテクスチュアルな暴力も見られる。その例としては、泉花境の『高野聖』の文字どおりの冒瀆、落人伝説、羽衣