

SUMMARIES

On *hōi hajime***KONDŌ Yoshikazu***(Visiting Professor, International Research Center for Japanese Studies, Kyoto)**Key Words:* EMPEROR, RETIRED EMPEROR, COSTUME, *EBOSHI*, *HŌI (KARIGINU)*, KINGSHIP

This article is a discussion of the ritual known as *hōi hajime*, regarding which there has been no research till now. The ritual involves the switch from emperor's costume to the costume of a retired emperor.

Section 1 summarizes the differences between the emperor's costume and that of the retired emperor; this is the premise for the discussion that follows. Male noble costume required the wearing of *kanmuri* or *eboshi* headgear, and there was costume that accompanies each. Emperors only wore *kanmuri* and of all the costume that might accompany the *kanmuri*, they wore only the *kanmuri nōshi*, a combination of *sokutai* with *hikinōshi*. On the other hand, retired emperors like other courtiers also wore the costume that accompanied the *eboshi*. Representative of the costume that accompanied the *eboshi* is the *hōi (kariginu)*. The *hōi hajime* was the ritual in which the emperor, for the first time since his or her abdication, donned *eboshi* and *kariginu*. Here I focus on the retired emperors (*jōkō*) from the reigns of Uda to Ōgimachi, and extract from historical records references to *hōi hajime*. I organize this material into historical periods in order to bring into relief the substance of this *hōi hajime* rite. Section 2 deals with the Heian period from Uda to Antoku, Section 3 with the Kamakura period from Gotoba to Kōgon and Section 4 focuses on Go Daigo to Ōgimachi in the aftermath of the North South court period.

We shall see that the regents understood well the differences in court costume between emperor and retired emperor, but that it was only from the reigns of Takakura and Go Shirakawa that the act of the retired emperor donning *hōi* was first recognized. From the time of Go Saga in the Kamakura period the *hōi hajime* rite reached completion and acquired its place as one phase in the rituals of imperial abdication. In the North South court period, the Northern court inherited this practice. There were many exceptions to the rule in the Muromachi period and, of course, there were no retired emperors in the ensuing warring states period. The practice of *hōi hajime* then resumed in Edo Japan.

Finally, I draw attention to the fact that *hōi hajime* was perfected in the time of Go Saga, when the offices of *In tensō* and *In hyōjō*—institutions for managing the system of retired emperors—were also created. It is thus possible to understand the establishment of *hōi hajime* as one stage in establishing the retired emperor system. The fact is that the *hōi hajime* rite took place in the Sentō goshō, the centre of the system with the *tensō* and *hyōjō*. From this fact we can surmise that *hōi hajime* was a rite to mark the commencement of retired emperor rule, and that it served through the medium of the costume known as *hōi* to give visible form to the transition from kingship by emperor to a new system of kingship.

Georges Bigot and the Catholic Church in Mid Meiji: The Anticlericalism of the French Inhabitants in Japan

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Key Words; GEORGES BIGOT, CARICATURE, ANTICLERICALISM, ROMAN CATHOLIC CHURCH, SOCIETY OF MARY, PARIS FOREIGN MISSION SOCIETY, FÉLIX EVRARD, SEPARATION OF CHURCH AND STATE, CONCESSION, *REVUE FRANÇAISE DU JAPON*

This article deals with Georges Bigot's anticlerical caricatures. Bigot (1860–1927) was a French painter who lived in Japan during the Meiji Era. In spite of the fact that his paintings are recognized nowadays as precious documents describing Japanese life and society of that time, his anticlerical caricatures have never before been studied. The present article analyzes the different elements of Bigot's anticlerical caricatures, and analyzes both Bigot's motivations as well as the reception of his work among the readers of his journals: *Tôbaé* (second series, n° 41, 1888) which attacks the Society of Mary that had just arrived in Japan to establish schools, and *Le Potin* (second series, n° 2–6, 1892) which attacks a missionary of the Paris Foreign Missions Society, Félix Evrard (1844–1919). A study of Bigot's anticlericalism sheds new light on his life in Japan.

As the tensions between Republicans and the Catholic Church intensified around the end of the 19th century under the Third Republic in France, as well as in Japan, some French inhabitants in European concessions developed strong anticlerical feelings. Before Bigot arrived in Japan, a French newspaper in Yokohama attacked the French missionaries as antipatriotic. In the same way, the anticlerical caricatures of Bigot criticized the religious French as antipatriotic or anti-Republican. The accusations Bigot directed at Father Evrard, an interpreter of the French Legation in Japan, shows the suspicions of certain French republicans who considered wrongly that Evrard dominated the French diplomats sent by the French Republic. On the other hand, Bigot's anticlerical caricatures drew negative attention to the Catholic Church and the French Legation in Japan.

Chiang Kai-shek's Personality and Japan's Role in Its Formation

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Key Words; CHIANG KAI-SHEK, JAPAN, MODERN SINO-JAPANESE RELATIONS, PERSONALITY

Throughout his life's journey, Chiang Kai-shek was very fond of sharing his life experiences with people through his writing and public speaking. Most of all, he spoke of his relationship with his mother—how she brought him up to become the man he is now—as well as his military training in Niigata prefecture as a member of the Takata Regiment.

Chiang Kai-shek lost his father at the age of eight, thus the only family he had was his mother. His reproduction of memories of his mother and of the military training in Japan in parallel shows how great was the impact of living abroad in Japan upon him.

This article points up Chiang Kai-shek's experiences as a member of the Takata Regiment in his early adulthood, and the five visits he paid to Japan as among the most profound influences on his life. As a young adult, studying aboard in Japan was what exposed him to modernization. His experience in Japan later in his adulthood inspired both his determination never to give up and his confidence that a Chinese Revolution would one day take place. Chiang Kai-shek viewed Japan as a model for China's own modernization, and this was the reason why he was enthusiastic in encouraging his people to learn from Japan's expertise.

**Some thoughts Concerning the Selection of the Ise saikū,
the Vestal Virgin Serving at Ise Shrine.**

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Key words: ISE SAIKŪ, KAMO SAIIN, PRINCE AND PRINCESS, HEIAN ERA, ŌKU PRINCESS, FUJIWARA HOKKE, BOKUJŌ, ISE SHRINE

An emperor's daughter or princess was always selected to serve as saikū at Ise jingū when the emperor ascended to the throne. These saikū were the Ise-resident vestal virgins. The saikū system is believed to have begun with emperor Tenmu's daughter, Princess Ōku. There was thereafter an occasional hiatus, but the practice continued for 661 years until the selection of emperor Go Daigo's daughter. Research into the Ise saikū has thus far focused on such institutional aspects as the creation of the saikū dormitory. Archaeological research and archival research have disclosed the location of key sites as well as the every day life of the saikū.

Here my purpose is to shed new light on the saikū by clarifying the special characteristics of the women who were selected for that role. Specifically, I am concerned with two sets of questions:

1) I apply a temporal approach to consider whether there were political considerations behind the selection of the saikū; and inquire into political motive. Here the main temporal focus is the Heian period, and I proceed in terms of four time periods: pre Heian (from Tenmu to Kōnin), early Heian (from Kanmu to Montoku), middle Heian (from Seiwa to Murakami), and late Heian (from Reizei to Go Reizei).

2) I explore the Ise saikū from these six additional perspectives: a) blood relations between emperor and saikū, b) whether the saikū was first, second or third born, c) age of saikū at time of selection, d) family and status of saikū's mother, e) saikū's brothers, f) saikū's maternal grandfathers.

Reconfiguring the Hierarchical Writing Style: Deviant *Kanbun* in Official History and *Gesaku* Fiction

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Key Words; *KŌHON KOKUSHI GAN*, *TŌKYŌ SHIN HANJŌ KI*, OFFICIAL HISTORIES, POPULAR FICTION IN THE *KANBUN* WRITING STYLE, DEVIANT *KANBUN*, NARRATIVE STYLE

Kanbun writing was long regarded as the apogee among writing styles, and even into the early Meiji period it continued to maintain its social and cultural significance. This paper deals with two books, both of which were written in the *kanbun* writing style. *Tōkyō shin hanjō ki* was one of the last best sellers of popular fiction, and the *Kōhon kokushi gan* was a by-product of a government project to publish a national history.

Although writers like Shigeno Yasutsugu and Kume Kunitake tried to keep alive the tradition of writing official histories in *kanbun*, they recognized the need for a new writing style that better suited studies based on evidential historical research, and eventually they adopted a narrative style of *kanbun* writing. The narrative style was also used in novels and works of popular fiction, though it occupied an inferior position when compared to that of book forewords and epitaphs. In spite of the hierarchical ranking that the *kanbun* writing style enjoyed, both Shigeno and Kume were fascinated by the vivid descriptive histories found in the West.

The reason that popular fiction in the *kanbun* writing style gained such a large readership was not only because it was an easily understood narrative style, like that of Hattori Sei'ichi's *Tōkyō shin hanjō ki*, in which the author coined numerous words that paint a lively picture of Tokyo during the time of the Civilization and Enlightenment Reforms. But rather, even though Shigeno and Kume adopted a narrative style for writing official histories, unlike Hattori, they could not invent new words or place kana alongside Chinese characters to indicate the reading of characters, and that brought to an end the dry and monotonous writing style *kanbun* official histories epitomized. *Tōkyō shin hanjō ki* and the *Kōhon kokushi gan* are examples of the confusion and possibilities posed by narrative style of *kanbun* writing.

Edogawa Ranpo and the Shivering of the Eye: On Visuality in Fiction

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Key Words; VISUALITY, VISUAL IMAGE, VISUAL TECHNIQUES IN CINEMA, MODERNIST WRITING, DETECTIVE NOVELS, EDOGAWA RANPO, TANIZAKI JUN'ICHIRO

The forms of visuality one encounters in the modernist writing of Japan of the 1920s and 1930s are

strongly related not just to the kinds of images one finds in painting, photography, and stage performances, but also to the visual techniques of cinema. Edo-gawa Ranpo's detective novels are well known for their visuality, both in their ability to call up images in readers' minds and in their conscious use of tricks involving the sense of sight. This essay examines the use of visuality within Ranpo's novels and its relationship to cinematic technique. It does so by comparing his writing to that of Tanizaki Jun'ichirō, another author who strongly influenced Ranpo around the time he began writing. Tanizaki himself clearly drew upon cinematic technique in his writing, but his deployment of visuality is somewhat different to Ranpo's. By comparing the works of these writers, this essay attempts to locate the special characteristics of Ranpo's own brand of visuality. At the same time, this essay will begin to reconsider the broader question of the relationship between the idea of "modernism" in the Japanese literary arts and the concept of "visuality."