From the Editor:
編纂者のメッセージ

In This Issue

First, my apologies to readers for the delay in publication of this issue of *Early Modern Japan: An Interdisciplinary Journal.* We had hoped to be able to include two additional pieces, but a variety of circumstances have made that impossible. Rather than delay further, we are moving ahead without them.

Our issue includes a single essay by Kelly Hansen on precursors to Meiji era efforts at language reform in Japan. Professor Hansen seeks foundations for later language reform in Edo period directions in lexigraphical studies.

EMJ Staff Additions

Careful readers of our masthead will note that Steven Wills and Diana Wright have joined us to help with handling of manuscripts. Both trained as as historians. They will help shepherd manuscripts to referees, assist with copy editing and the like.

Others interested in helping out (many hands, light work and all), please contact Philip Brown at earlymodernjapan.journal [at] gmail.com. We especially welcome people trained in fields other than history.

Reminders:

EMJ is always looking for good **manuscripts** and would appreciate readers' efforts to advertise our publication to scholars with promising manuscripts and research. We are peer reviewed (three referees per manuscript as a rule).

We welcome not only traditional scholarly articles but translations with critical introductions, review essays, discussions of pedagogy and other less traditional formats.

We **sponsor panel proposals to the regular AAS program committee**. Contact Philip Brown, earlymodernjapan.journal [at] gmail.com, with proposals. An ad hoc committee reviews proposals.

Annual meetings of EMJNet include scholarly presentations, and proposals (to Philip Brown, earlymodernjapan.journal [at] gmail.com) will again be reviewed. We include as many as we can; and the panels occur most commonly in the afternoon of Thursday, the first day of the AAS meeting.

EMJNet at the AAS, Philadelphia, March 27, 2014

EMJNet sponsored a scholarly panel at the AAS Annual Meeting in Philadelphia as part of its annual meeting, March 27,2014

Recasting Literature in Early Modern Japan: Parody and Playfulness in *Ukiyo-zōshi* and *Haikai*

The art and literature of commoners in Japan's Early Modern Period frequently demonstrated a marked sense of playfulness, deploying parody, pastiche, and allusions to texts and genres, particularly those of the elite cultural tradition. The papers of this panel explore this practice in a variety of ways. Monika Dix's paper discusses the ways that a major work of *ukiyo-zōshi* both parodies history and at the same time resists the hegemony of politics. Kai Xie's paper addresses the issue of visual textuality in 17th century *wakan haikai* (popular linked verse in alternating verses of Japanese and Chinese), showing how its reliance on word-games extended beyond the limits of language and into the realm of orthography. Finally, Cheryl Crowley's paper examines the ways that Kagami Shikō, a founder of *haikai'*s major poetic faction, perpetuated an image of "orthodox *haikai*" (*shōfū*) through distinctly unorthodox means.

Abstracts

Myth, Spectacle, Memory: Envisioning History through Parody in Edo-Period Literature
Monika Dix, Saginaw Valley State University.

Myth, spectacle, and memory are three distinctive ways of envisioning history. Within the great body of Tokugawa-period realistic fiction, there are many levels of parody, ranging from near imitation and faintly amusing pastiche to the most

grotesque and indecent travesty. We find them in *ukiyo-zōshi* (books of the floating world), master-pieces of the artistic use of parody and Tokugawa realism. But Tokugawa fiction does more than parody earlier texts. Particularly interesting is how *ukiyo-zōshi* negotiate issues of agency. How much control do authors have over ideas, plots, or motifs from earlier works and deliberately subverting cultural texts or codes when parodying history? How do different layers of historical narratives invent, appropriate, and contest the historical "real", which like identity, can never be fully conveyed? This paper examines the vicissitudes of historical consciousness in Ejima Kiseki's *Keisei kintanki* (Courtesans Forbidden to Lose Their Tempers) (1711), to demonstrate how representations of history are parodied, and how these parodies, consciously or unconsciously, resist the hegemony of politics. Kiseki turns the Azuchi debate, which took place between the Nichiren and Jōdo sects at Oda Nobunaga's Azuchi castle in 1579, into a discussion of the merits of heterosexuality and homosexuality by means of puns on Buddhist terminology. By radically reencoding a serious theological question-answer session between devotee and monk, the text may have used the Buddhist debate as a literary trope, only to subject it to the subversive and reshaping force of parody.

A Vehicle for Visual Textuality: Kanji in Popular Linked Verse in Japanese and Chinese
Kai Xie, University of Washington

Wakan haikai ("popular linked verse in Japanese and Chinese") is a poetic form in which Japanese and Chinese verses are composed in alternating turns. Inspired by Fukasawa Shinji's study, which points out the frequently occurring bizarre *kanji* and *kanji* with unorthodox readings in 17th-century *wakan haikai*, this paper is the first attempt to analyze peculiar usages of *kanji* as a vehicle for visual textuality in *wakan haikai*. It also discusses the contribution *kanji* make to the consumption value of literary texts. The most distinctive feature of the writing system in *wakan haikai* is the use of pictorial symbols such as an image of a spiral appearing in the Chinese verses. Presumably an equivalent of *kanji*, the image of a spiral was given a Japanese reading *uzu* (whirlpool) on the right

side. I call this a "neo-pictogram *kanji*." Another type is what I will call a "visually re-presented *kanji*," or a familiar *kanji* reassigned new semantic values. 之, originally a pronoun or auxiliary word, is recast as a pictogram with the Japanese reading *yamamichi* (mountain road). There are also numerous cases where *kanji* were unconventionally used or created to represent Japanese vernacular words. For instance, 虚 ("void") and 塚草 ("mound of grass") were assigned readings of *ukkari* (absent-mindedly) and *tabako* (tobacco), respectively. In these cases, the discrepancy between the form (*kanji*) and content (unconventionally assigned Japanese reading) causes an unexpected, humorous and witty effect that is essential to the art of *haikai*. Such effect is impossible without the textuality created by *kanji* on the visual plane.

Notorious Theorist: Haikai Demon Kagami Shikō
Cheryl Crowley, Emory University

Haikai poet Kagami Shikō (1665-1731) was one of Matsuo Bashō's (1644-1694) most famous disciples. His reputation is mainly derived from his relatively brief but close association with Bashō, which began in 1690 when Shikō joined the Shōmon, or Bashō school. As a consequence of this relationship, which earned him inclusion among Bashō's "Ten Disciples" (*Jittetsu*), Shikō became co-editor of one of Bashō's last collections, *Zoku Sarumino* (Sequel to Monkey's Straw Raincoat); he also was a compiler of the first major Bashō memorial anthology *Oi nikki* (Knapsack journal). Indeed, in the years following his teacher's death, Shikō was an energetic promoter of the "Orthodox Style" (Shōfū), whose efforts to attract disciples took him on journeys throughout Japan. Best known today for important works of *haikai* theory such as *Haikai jūron* (*Haikai* ten theses, 1716) and *Nijūgo ka jō* (Twenty-five prin-ciples 1736), he is also famous for another reason: he feigned death, and even published self-authored memorial anthologies in his own honor (1711). I examine the haikai theory of Kagami Shikō and its relationship to the ways that Shikō's efforts to manage the legacy of so-called *haisei* (haikai saint) Bashō led to the invention of his own image as *haima* (*haikai* demon).