

Hosoya became a visiting guest lecturer in Japanese at Guilford College in 1994. There she developed a course entitled "Women in Japan," with readings about legendary Empress Jingu as researched by Michiko Y. Aoki all the way through time to Tomoko, a contemporary woman interviewed by David W. Plath. Lively class discussions were the norm as were spirited exchanges about films such as "Rashomon" and "Life of Oharu." For all of her Japanese language classes Hosoya spent hours of preparation. For example, by the second class meeting she would have handmade beautiful *katakana meisbi* for each student to use in learning how to properly introduce him or herself. She tirelessly prepared worksheets with sample dialogues, and simple maps, clocks, or illustrations to supplement textbook explanations. Hosoya invited students to bring native speakers to class if anyone happened to have Japanese friends or business acquaintances in town; no previous notice was required. Guests would practice dialogues with students or even help with after class origami crane making or *yakitori* dinners. Hosoya was invariably cheerful and bubbly, even though her daily "Ogenki desu ka?" would often be met by students' collective groans of "Ma . . . ma . . ." Rigorous but limitlessly encouraging, Hosoya was incapable of sarcasm with students. A Guilford colleague whose office was next to hers put it well when she said, "She had such authority as the professor of a very difficult language, but she wore that authority so lightly!"

At the time of her death, Hosoya was working on a book of teaching materials and planning a study trip to Japan for public school teachers. She is survived by her parents, Akira and Chieko Hosoya and a sister, Mariko, all of Japan.

Those of us who knew Hosoya-sama were privileged.

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MIYAZAKI ICHISADA

1901–1995

On May 24, 1995 Miyazaki Ichisada, one of the great figures of twentieth-century Sinology, passed away. He would have been 94 in three months. Renowned in Japan, China, and the West for the breadth and depth of his extraordinary knowledge and for the numerous pathbreaking works he wrote over seven decades of active scholarship, Miyazaki cut a figure in Kyoto not likely to be seen again anytime soon. He began his career at Kyoto University under the tutelage of the legendary Naitô Konan (1866–1934), also studying with Kano Naoki (1868–1947), and Kuwabara Jitsuzô (1879–1931), and his name was to become synonymous with Kyoto Sinology.

It is often said that Miyazaki filled in the social and economic historical details for Naitô's famous thesis on the periodization of Chinese history, placing the beginning of modernity in the Northern Song. Much, but by no means all, of Miyazaki's work did deal with the Song period and the implication of changes in that era for Chinese history as a whole. He basically followed his teacher's periodization scheme, but he expanded it as well. He added a fourth stage to ancient, medieval, and modern: "recent" (*saikinsei*; lit., "most modern") beginning with the 1911

Revolution. And, he applied this schema to Japanese history and world history. The success of these ventures will await further scholarship and perhaps a return to interest in periodization, but Miyazaki did begin an effort at serious comparative macrohistorical analysis. The following is a brief list of a handful of the topics with which he dealt in substantial articles: Wang Anshi's agricultural policies, local officialdom under the Song, ordinary life at the end of the Han dynasty, currency in the Five Dynasties and early Song eras, Prime Minister Jia Sidao of the Southern Song, Tibet during the Song-Yuan period, a comparison of the "renaissance" in Europe and East Asia, the rebellion of Deng Maoqi, silver in "modern" (*kinsei*) China, literati (*shi*) styles in the Song, legal institutions of the Song and Yuan, *shidafu* and commoners in the Su-Song area during the Ming era, the life and times of Zhang Pu of the late Ming, coal and iron in the Song, cremation in Chinese history, northern Chinese cities during the Six Dynasties, the Tang-Song transition in farm labor, and changes in the structure of population centers in Chinese history.

Miyazaki's scholarship went well beyond the Song, branching out far and wide, from antiquity into the Qing period and well beyond China's borders. His first major work, published in 1950, was a volume on the Yongzheng Emperor of the Qing dynasty, *Yōseitei* (Iwanami, 1950, 1991), which has yet to be surpassed in any language. Although he is probably best known in the West for his work on the Chinese examination system, *Kakyo: Chūgoku no shiken jigoku* (The Examination System: China's Examination Hell [Chūō kōronsha, 1973]), translated into English by Conrad Schirokauer as *China's Examination Hell* (Weatherhill, 1976; Yale University Press, 1981) this was written as a popular book in Japan. A more thorough study of access to the Chinese elite can be found in his longer and more detailed treatise, *Kyūbin kanjinbō no kenkū: Kakyo zenshi* (Studies of the Regulations of the Nine Ranks Bureaucratic System: The Prehistory of the Examination System [Dōbōsha, 1977]), which examined the Nine Ranks-Rectifier (*jiupin zhongzheng*) system of the Six Dynasties era.

Later in his career Miyazaki began working on ancient Chinese history, producing a new reading of the *Analects* of Confucius, *Rongo no shin kenkyū* (Iwanami shoten, 1974) and fascinating studies of the *Shiji*, such as his remarkable essay on the biography of Li Si. Some of the latter pieces were collected in *Shiki o kataru* (On the *Shiji* [Iwanami shoten, 1979]). In the 1970s and 1980s, he began a series of studies of ancient Japan. Convinced that scholars of the subject had hitherto been inadequately trained in classical Chinese, the most important tool for investigating the subject, he turned his extraordinary skills in that direction. The products were rereadings and new explanations of the ancient sword inscriptions, stela inscriptions, and passages from the "Treatises on Japan" in the *Wei zhi* and other early Chinese-language texts concerning Japan, as well as ancient Japanese texts. His writings in this field can be found in a number of books, such as *Nazo no shichi shi tō: Gosei no Higashi Ajia to Nihon* (The Seven-pointed Sword: East Asia and Japan in the Fifth Century [Chūō kōronsha, 1992]) and *Kodai Yamato chōtei* (The Ancient Yamato Court [Chikuma shobō, 1988]). The positions argued by Miyazaki have now become part of the ongoing debates concerning ancient Japan.

Although he spent the great majority of his life in Kyoto, Miyazaki was also a visiting scholar at Harvard and Hamburg Universities. En route to France for a period of study in 1936, he met the famed writer Yokomitsu Riichi (1898–1947) and became the model for the historian who appears in Yokomitsu's novel, *Ryoshū* (The Loneliness of the Journey). Although various editions of his works have been published over the past 40 years, such as the five-volume series, *Ajia shi kenkyū* (Studies in Asian History

[Dōbōsha, 1957–78]), and the three-volume series, *Ajia shi ronkō* (Studies in Asian History [Asahi shinbunsha, 1976]), Iwanami shoten has just completed publication of a comprehensive *Miyazaki Ichisada zenshū* in twenty-five volumes. His writing was always precise and clear in style, indeed a pleasure to read.

Professor Miyazaki was a man of few words. His students feared him as much as they admired his erudition, leading the oft-articulated phrase that he was much nicer to visiting scholars and overseas students. Many mistook his taciturnity for arrogance and were usually willing to forgive it. It seemed to me that he combined the three qualities that the great Tang historiographer Liu Zhiji (661–721) saw as necessary for a good historian: *cai* or “talent,” *xue* or “learning,” and *shi* or “understanding.” After my first meeting with him, a Japanese student (a Song specialist and now a professor at a major Japanese university) who was also meeting Miyazaki *sensei* for the first time, said to me: “I’m surprised that Professor Miyazaki spoke Japanese.” “Why?” I asked. “It’s just odd to hear God speaking Japanese,” he replied.

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