

Miyazawa Masajiro's Faith and Kenji's Conversion — *On The Spider, the Slug, and the Raccoon* and *The Great Vegetarian Festival*—

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Introduction

Miyazawa Kenji's conversion from his family's faith, the Otani sect of Shinshu, to Tanaka Chigaku's Kokuchūkai is a well-known episode in his life story. Despite its well-known status, the question of Kenji's religious conversion is difficult to address.¹

Miyazawa Kenji is a writer beloved beyond comparison in the history of modern Japanese literature.² Kenji's image has been sanctified and mythologized, and his texts are perceived as capable of creating intimacy with the reader. After all, the task of approaching the circumstances of Kenji's faith could never be untangled from the commentator's own faith and political beliefs.

If Kenji's religious conversion could be explained by his perception of the teachings of Kokuchūkai as superior to those of Shinshu, this shift would be very easy to understand. However, it is impossible to discuss the outcome of that interpretation without also addressing the commentator's own religious or political beliefs, and the arbitrariness that accompanies them. One can observe a tendency to avoid references to Chigaku, especially in studies focused on Kenji.³

Furthermore, Kenji is not a religious scholar. Few of his works can be treated as texts through which his ideology and beliefs may be examined.

Considering these issues, this paper will first address the premise of two biographically confirmed events: Kenji's birth into the Miyazawa family, the members of which followed Shinshu Otani-ha, and their conversion to Kokuchūkai. It will then compare Kenji's work, *The Spider, the Slug, and the Raccoon*, with the texts of Chigaku to examine whether the former was influenced by the latter in terms of Shinshu criticism. In

my humble opinion, since no studies have been found in which Kenji's view of Shinshu is analyzed, this task is an original endeavor. In doing so, the paper will also examine whether Kenji harbored any opposition to his father, Masajiro.

Around 1919, when Kenji began writing children's stories, he authored the story, *The Spider, the Slug, and the Raccoon*. The story features a raccoon dressed as a monk who propagates a "cat prayer" similar to the nenbutsu. The raccoon then recites the words of the cat prayer, "naneaneko, naneaneko, naneaneko, naneaneko" ("Hail cat, hail cat...") to a rabbit suffering from hunger and a meat-eating wolf in an effort to calm them before he eats them as his prey. The raccoon appears in the story as a caricature of a Shinshu monk, and is cast as an exploitative, deceitful character. At the story's conclusion, the raccoon dies as recompense.

The lesson of the raccoon in *The Spider, the Slug and the Raccoon* can be interpreted as a direct and strongly critical awareness of Shinshu. Since the story was written in the period just before Kenji's conversion, this modeling can also be understood as an opposition to the Miyazawa family's faith, Shinshu Buddhism.

However, further analysis is needed to determine whether this work reflects the Miyazawa family's faith as it was. Aside from faith-related aspects, the established theory holds that Kenji was rebelling against the Miyazawa family business, which consisted of owning and running a pawnshop.⁴

Based on Kenji's intensifying devotion to Tanaka Chigaku during this period, his modeling of exploitative characters after Shinshu may have involved a critical view of his family business, as well as an attempt to escape from both his household and his father while borrowing Chigaku's framework.

Kenji's conversion, which tends to be referenced as a personal issue, cannot be explained without considering the multiple factors by which he was surrounded.

[1] Chigaku's Criticism of Shinshu, and the Influence of His Criticism

In this section, by comparing the figure of the raccoon that appears in Kenji's debut children's story, *The Spider, the Slug and the Raccoon*, with Tanaka Chigaku's discourse, I will confirm that Kenji's Shinshu criticism simultaneously references Chigaku's discourse and criticizes his family business.

The Spider, the Slug and the Raccoon is a children's story that was written immediately following the author's chance meeting with Chigaku. A brief summary of the story is as follows: the story is depicted in three parts, and the spider, the slug, and the raccoon are the protagonists of the first, second, and third sections, respectively. They each deceive and prey on other creatures, but then confront their own deaths as punishment. The work is brimming with dark humor.

Of these characters, the raccoon is a caricature of a Shinshu monk⁵ and encourages a starving rabbit and a meat-eating wolf to follow his teachings. He has them recite the nenbutsu-like "cat prayer" to calm them and tells them that they are "just the thoughts of the wildcat." In this way, he diminishes their ability to resist him and proceeds to devour them whole. Subsequently, he falls ill and loses his life as punishment for his actions.

When the rabbit complains of starvation and says, "The only thing left to do is die," the raccoon replies, "Yes. Everyone is passing on to the next life. We are just the thoughts of the great wildcat. Na, namaneko, namaneko." This can be interpreted as ridiculing the attitude in which one perceives the present world as full of suffering, praying for passage to paradise in the next life, abhorrence for this impure world, and seeking rebirth in the Pure Land. Based on the thinking of *shabasokujaku kodo* (the idea that no Buddhist paradise exists but that of this world), according to Chigaku⁶, who strongly emphasized an orientation of practice in society, an orientation toward the next world was a target of intense criticism.

If we were to candidly proceed with his doctrine, we ought to

commit suicide like Shandao⁷. It would only be right to set up a suicide bureau at the head temple and create a school to study suicide methods. To pass on to the next life, since this world is impure. Saying that this is the heart of the nenbutsu, while deceiving the world as part of the heart of a royal decree, this is an example of putting a priest's hat on a monkey⁸, like dressing a raccoon in a monk's robes.⁹

Based on his references to the royal decree doctrine, we can guess that Chigaku is thinking of Shinshu here. Chigaku contends that Shinshu is oriented toward the Pure Land, and meanwhile vehemently criticizes the insistence on the royal decree doctrine, which was devised as a compromise with the laws and worldly customs of politicians. We can also observe his analogy of a "raccoon in a monk's robes." Interestingly, a raccoon dressed in a monk's robes appears in Kenji's work.

The next animal to fall prey to the raccoon is a wolf. The wolf brings several kilograms of rice and visits the raccoon to request to hear his sermon. The raccoon threatens the wolf and frightens him by saying, "You took the life of another, and for that you must repent quickly, although even five hundred or one thousand would not be enough. If you fail to repent, you will surely be harshly tortured by the great wildcat." He also overcomes the wolf's resistance by declaring, "I am the stand-in for the wildcat, so do exactly as I say," and then devours the wolf without hesitation.

Shinshu doctrine tends to urge people to remain thoroughly aware of their own evil nature. In this way, by transcending their own self-awareness of their evil nature, only salvation by placing faith in Amitabha and fervent recitations of the nenbutsu remain. Chigaku also criticizes the concept of salvation by placing faith in Amitabha. The following is an excerpt that demonstrates this fact.

That Shinshu is just a doctrine of reliance. Absolute renunciation of self-salvation, finding solace in the nenbutsu practice, thinking that the nenbutsu will lead to salvation, this will not do. We are already saved the moment we become devout believers in Amitabha. The

nenbutsu of gratitude is all that remains. It says that revealing part of the self gives expression to salvation, and cleverness is cleverness, but... it tries to completely discard with the power of one's own mind to emit anything.¹⁰

Regarding salvation by faith in Amitabha, Chigaku criticizes this notion as one that ignores that of self-salvation. We can also interpret Kenji's depiction of the exchange between the wolf and the raccoon as the intention to satirize the teachings of Shinshu, which guide people from a self-awareness of their evil nature to salvation by faith in Amitabha.

We can also examine the event in which the raccoon consumes the flesh of the rabbit and the wolf. In *Taikan*, Chigaku repeatedly criticizes the consumption of meat. However, existing Nichiren organizations are the most frequent target of Chigaku's criticism of meat consumption. This is revealed in statements such as, "They do not engage in peaceful practices, and only engage in a great deal of meat consumption and matrimony,"¹¹ and "They have no problem with meat and matrimony, which Udana¹² strongly rejected."¹³ Furthermore, although this occurs much less frequently, he presents anecdotes of Zen monks eating meat,¹⁴ thus attacking Japanese religious organizations at the time as a whole.

Regarding the practices related to meat and matrimony that were undertaken by Shinran, although he has a certain recognition of these acts as a function of sectarian reform, he finds that "generally there is no meat and matrimony among true monks in the Buddha nature."¹⁵ In contrast, regarding Nichiren, he states, "When persecution comes at the hands of the government or adversaries, wives and children become a liability. They may obstruct the single-minded pursuit of propagating the dharma, therefore licentiousness is prohibited and meat consumption is forbidden."¹⁶ By referencing Shinran, he gives relative praise to Nichiren.

As mentioned previously, Chigaku criticizes the monks' consumption of meat and married status¹⁷ when he criticizes the depravity of the world of Buddhism in Japan during the Edo period and beyond. Furthermore, we can surmise that the reason the raccoon was chosen for the caricature instead of another animal is its reference in Chigaku's texts. Based on the above, Chigaku's expressions criticizing Shinshu and the

existing Buddhist religious organizations were foci for Kenji; we can infer that this was the basis of his idea to create a children's story featuring a raccoon dressed in the garb of a monk.

Chigaku and Kenji differed on some points. As in the above citations, when Chigaku criticizes meat consumption, the most significant issue was the state of the existing Nichiren sect. When Chigaku criticizes Shinshu, rather than singling out meat consumption, he mentions Shinran's meat and matrimony in recognition of sectarian reform. Meanwhile, Kenji highlights the aspect of meat consumption by creating a model that references a Shinshu monk. This can be understood as a reflection of Kenji's own awareness of the issue.

As the established theory explains, the fact that the Miyazawa family owned a profitable pawnshop instilled a deep sense of shame in Kenji. In his later years, Kenji expressed that his own lineage was "something called a zaibatsu in this town, a social defendant" (25; 406). Thus, the fact that his father, Masajiro, who had built a fortune through the exploitative family business of a pawnshop, was also a devout follower of Shinshu, may have led Kenji to associate Shinshu with the exploiting class. In other words, we may consider this modeling of the raccoon as evidence that Kenji himself had a simultaneous awareness of the issues illustrated by his own household's family business and the Jodo Shinshu faith.

Through the lens of *The Spider*, *the Slug*, and *the Raccoon*, Kenji's conceptualization of Shinshu was a combination of the critical image of Shinshu depicted by Chigaku and the critical view Kenji himself harbored toward his family business. When this work was written, Kenji perceived the two as indivisible.

Here, we must exercise caution, however, as while Masajiro was a devout follower, he was not a monk. The raccoon is not intended to be Masajiro. It is highly likely that these images overlapped for Kenji in some ways, but even in his creative works, Kenji does not model any characters directly after Masajiro.

In the subsequent sections, we will examine the character and religious beliefs of Masajiro. By discussing works Kenji wrote after *The Spider*, *the Slug*, and *the Raccoon*, we will then examine how meat

consumption, the topic of exploitation, and Shinshu motifs emerged in his writing.

[2] Masajiro's Faith

When discussing Kenji's religious conversion, it is essential to ascertain the world of Shinshu that Kenji had experienced. Thus, this section will attempt to grasp the Shinshu world of Kenji's father, Masajiro. Based on items already confirmed in the chronological record of his complete works and other sources, his actions regarding Masajiro's faith can be traced for further clues.¹⁸

Kenji's father, Masajiro, was born the eldest son of Miyazawa Kisuke (1840-1907) and Kin (1851-1913). Masajiro began helping in the pawnshop when he was 15 years old, and by the age of 17, he had already been to Shikoku to buy secondhand clothing, thus demonstrating resourcefulness in the business. He was considered both "a financier and a truth-seeker." In Hanamaki, where the Miyazawa family resided, a summer lecture series focused on students and intellectuals was held in the suburban area of Osawa Onsen starting in 1899.¹⁹ Around 1902, this lecture series took on a more pronounced Buddhist character,²⁰ and Masajiro played a leading role in managing the event, together with those involved in Shionkai, a fervent Buddhist group in Hanamaki at the time. Before long, Masajiro oversaw all aspects, ranging from invitations, entertaining guests, and managing expenses. The lecture series that invited Buddhists to Hanamaki continued until at least 1916, the 18th year of the event; even after this period, Masajiro maintained correspondence with Akegarasu²¹ and Chikazumi.²²

Masajiro not only served as the parishioner representative for the Miyazawa family's temple, Anjo-ji, but had such ardent faith that he invited the Otani sect leaders at the time to come to Iwate. How did Masajiro write about his own faith?

Masajiro was an especially enthusiastic follower of Akegarasu. During Kenji's life, records show that Akegarasu visited Hanamaki nine times, and stayed at the Miyazawa household on most occasions.²³

Masajiro spoke his mind to Akegarasu, saying “I will not leave out even one line of gratitude,” and repeatedly sent him letters expressing self-awareness and repentance for wickedness, in which he used phrases, such as “I am an unenlightened and sinful person hardened with obstructive thoughts.” Akegarasu, under whom Masajiro studied, specialized in giving lectures that inspired people by confessing that he had obtained the belief that he would be saved by expressing and repenting for his own wickedness. In Masajiro’s letters to Akegarasu, in addition to the above-mentioned repentance, expressions that indicate that faith was “the miracle cure of the ultimate truth of Buddhism” appear, and as such, he felt that “the anguish melts away just like ice and snow,” and “It was said that there is no exception from the fact that what can save us from relative inequality is just absolute great compassion.” Masajiro followed Akegarasu with a great deal of enthusiasm and was extremely influenced by him. We can suppose that Masajiro endeavored to imitate this model of belief in salvation by confessing feelings of guilt,²⁴ the practice of which both Akegarasu and Chikazumi excelled.

Masajiro himself understood that the self-serving display of Buddhism was a rightful target for admonishment. I mentioned Masajiro’s business acumen above, but his professional efforts and faith had no obvious overlap. Masajiro was proud of his considerable abilities in business, and arranged for his third daughter, Yuni, to marry a promising accountant, with whom he started a company, thus showing his assertive stance on expanding the business. Meanwhile, he also reminisced that “If I had not been aware of Buddhism, I might have built a fortune like that of Mitsui or Mitsubishi” .²⁵

Furthermore, Masajiro’s letter expressed more than his awareness of sin. Masajiro worked in several successive positions as a member of various public committees in Hanamaki, and engaged in public welfare activities for over 40 years.²⁶

Masajiro not only interacted with religious people and repented, he also served as a public-facing practitioner.

Incidentally, the image of Masajiro that emerges in Kenji’s works is that of someone who builds a fortune through an exploitative family business. In the next section, we will examine this image in his writing.

[3] “Honganji Sect Followers” in *The Great Vegetarian Festival*

As mentioned in the previous section, Masajiro was a devout follower, as well as a person whose behavior in society situated him as a man of character. What kind of confrontation did Kenji try to enact towards his father and his father’s faith? In *The Spider, the Slug and the Raccoon*, Kenji layered the Shinshu-monk-like raccoon’s action of eating meat using his exploitative character, but how were these motifs carried forward in Kenji’s works after that period?

The Great Vegetarian Festival (9.208-245) published in 1923 shows a critical modeling of Shinshu. The Jodo Shinshu follower that appears in this story, a “thin, high-strung kind of person,” uses the fact that Shinran ate meat and Gautama Buddha ate pork on his deathbed²⁷ as the basis for his critiques asserting that vegetarianism based on Buddhist beliefs “would bother Gautama Buddha in his grave.” Therefore, he deems himself a “pious disciple of Sakyamuni,” and receives a fierce rebuttal from the protagonist, who avoids eating meat based on the ideology of reincarnation.

However, this “thin, high-strung kind of person” converted after having been “born in a Christian country,” and introduces himself as having faith in the “Honganji sect.” This modeling demands careful attention. This character was born in a foreign country, converted to Buddhism, and is a member of the Honganji sect. This contrasts with the Shinshu Otani sect, to which the Miyazawa family temple, Anjo-ji, and Akegarasu and Chikazumi belonged. In other words, this character’s background is different from that of the Shinshu Otani sect, from which Kenji had tried to distance himself. Furthermore, this character’s self-introduction is nonsense, and is shown at the end of the story to have been a performance simply for the sake of criticizing vegetarianism. The Honganji sect follower, who advocates for the justifiability of eating meat, did not exist from the start.

Kenji authored another work called *The Bears of Mt. Nametoko* (10.264-272), which was written around 1927. In this story, the protagonists are a bear hunter named Kojuro and the owner of a variety

store who purchases bear pelts at low prices. In this story, the variety store owner is the villain. This exploitative character, which we can imagine reflects Kenji's opposition to his family business, appears in this work several years after *The Spider, the Slug and the Raccoon*. However, the variety store owner is not depicted as belonging to any particular faith, and the story does not develop any kind of punishment for him.

In *The Spider, the Slug, and the Raccoon*, the three themes of Shinshu, exploitation, and meat consumption are layered. These motifs were continued separately in later works. However, Kenji never wrote a piece that layered all three of these motifs simultaneously again.

At one point, Kenji invoked Chigaku's framework while attempting a critical view of his family business and faith by writing works that reflected this structure. In later works, Kenji was unable to continue this endeavor. In Kenji's works, no characters seem to have successfully given shape to Masajiro himself. The only work modeled on a critical linkage of Shinshu and meat consumption was *The Spider, the Slug, and the Raccoon*. The character who eats meat in *The Great Vegetarian Festival* was a Honganji sect follower born in a Christian country, a topic that is unrelated to the core aspects of Kenji's persona. Furthermore, the consumption of meat, and the fact that he was a Honganji sect follower were part of this character's performance and were all lies. Kenji fails in his attempt to criticize Shinshu using Chigaku's framework in his works. Furthermore, in that failure, he weaves settings into his works that would be otherwise impossible without considerable subjectivity.

The criticism of Shinshu in *The Spider, the Slug, and the Raccoon* is nowhere to be found in the subsequent work, *The Great Vegetarian Festival*. Even then, it is significant that Kenji selected Chigaku.

Conclusion

This paper examined the handling of Kenji's conversion based on the perspective that the topic merits an analysis that also addresses

Kenji's opposition to his family business, as well as the ways he was influenced by Chigaku's criticism of Shinshu. In *The Spider, the Slug, and the Raccoon*, Kenji continues Chigaku's criticism of Shinshu. However, the image of Shinshu that is depicted in this story does not reflect Masajiro as he was. In a later work, he sets a scene in which he seemingly intends to criticize Shinshu, but rather than focusing on the Shinshu Otani sect, a follower of the "HongANJI sect" appears, and the plot reveals that even this was just a performance fabricated by that character. Frankly, Kenji ultimately fails to criticize Shinshu. Nevertheless, Kenji remained a follower of the Nichiren faith for the rest of his life.

It has been pointed out that Masajiro loved Kenji too much.²⁸ For example, when Kenji was six years old, he was hospitalized with dysentery. Masajiro stayed overnight for several days to nurse Kenji back to health, although his economic situation was such that he could have hired a nurse. During this time, Masajiro also caught dysentery himself, and developed a large intestine catarrh that would leave him with frail digestive organs for the rest of his life (16 (Vol.2) Chronology Compilation, 37). In the Meiji era (1868-1912), it would have been strange for the head of a family to neglect his family business for several days to stay overnight and nurse his child. After Kenji completed junior high school and was suspected of having typhus, Masajiro again stayed overnight to nurse his son. Masajiro contracted the disease as well and fell ill (16 (Vol.2) Chronology Compilation, 88-89).

Masajiro was sufficiently resourceful that he was able to build a fortune through his family business and was also a devout follower of Shinshu. His public-facing service as a volunteer was above criticism, and therefore, he was worthy of being deemed a person of character. Furthermore, without concern for contracting an illness himself, Masajiro nursed Kenji in his childhood himself. As is presented in this paper's introduction, Kenji received "a strong feeling of indebtedness [to Masajiro] throughout [his] entire life, more than any child anywhere would receive," and felt that he would never be able to repay him.

Masajiro may have been a kind of presence towards whom Kenji

avoided being antagonistic, even if he wanted to oppose him. When Kenji was in the throes of his first love and brought up the idea of marriage,²⁹ and also after he graduated from Morioka Junior High School and hoped to continue the next level of his studies,³⁰ Masajiro objected on both occasions. At both of these points in time, given his feelings of indebtedness toward Masajiro, Kenji may have been deeply distressed when asserting himself.

Just as Masajiro proactively sought knowledge from the celebrated Shinshu thinkers of the time, he also tried to lead his own children Kenji and Toshi to follow them. Both Kenji and Toshi³¹ chose the path of Nichiren³² as if to rebel against their father's wishes. The Nichiren faith was the arena in which Kenji chose to oppose Masajiro. Conceivably, instead of existing religious authority, by encountering and then superimposing with a different and emerging doctrine, Kenji sought ways to criticize Masajiro and the family business and also escape from them.

However, that attempt was ultimately unsuccessful, of which Kenji was aware. What kind of explanation can be given for the fact that Kenji nevertheless continued to choose this approach?

From the Meiji (1868-1912) to the Taisho period (1912-1926), many young people escaped from feudalistic family norms and the spiritual direction of their parents, sought individualized and inward awakening, and chose faiths other than those of their families.³³ Kenji, who is spoken of as a kind of solitary genius who appeared in Tohoku and was situated far from the center of the literary world, fled to Tokyo instead of taking over his family pawnshop business; he may have struggled with the issues that many other young people faced during that era.

As mentioned in the previous section, caution is necessary when considering Kenji's opposition to Shinshu under the influence of Chigaku. Kenji endeavored to layer his own understanding of the issues using Chigaku's framework, which was critical of Shinshu. However, when he criticized the Miyazawa family business and Masajiro's faith, he did not necessarily fully succeed. His criticisms invoking Chigaku cannot be regarded as completely effective, and yet Kenji chose

Chigaku.

Like Akegarasu, Masajiro invited Chikazumi to Hanamaki, and it has been pointed out that Chikazumi inspired many young people in Tokyo.³⁴ Many young people arriving from the provinces freshly encountered Chikazumi's reorganized Shinshu teachings, and were drawn in. However, for Kenji and Toshi, as Iwata Fumiaki aptly emphasized, these reorganized teachings were like those their father Masajiro had preached to them.³⁵ If escaping the spiritual direction of their parents was inseparable from choosing a faith of their own, Toshi and Kenji's decision to distance themselves from Shinshu was inevitable in that context.

*The Miyazawa Kenji texts used in this paper are based on Miyazawa [*Shin*] *Kouhon Miyazawa Kenji Zenshuu* [NEW Annotated Textbook Complete Works of Miyazawa Kenji] (Chikuma Shobo, 1996-2006). These are listed in the order of [Volume, page number].

Notes

1. Ogura Toyofumi, *"Futatsu no Burakku Bokkusu – Kenji to Sono Chichi no Shuukyō Shinkō"* [Two Black Boxes: The Religious Beliefs of Kenji and His Father] Oshima Hiroyuki, *Miyazawa Kenji no Shuukyō Sekai* [The Religious World of Miyazawa Kenji] (Hokushindo, 1992, p.25).
2. Criticism of the sanctified image of Kenji began with Yoshida Tsukasa's *Miyazawa Kenji Satsujin Jiken* [The Murder Case of Miyazawa Kenji] (Ohta Publishing, 1997). Furthermore, in *Hihyou Kuukan: Miyazawa Kenji o Megutte* [Critical Space: On Miyazawa Kenji] (Second Term, Vol. 14, Ohta Publishing, 1997), a round-table discussion is held between Sekii Mitsuo, Murai Osamu, Yoshida Tsukasa, and Karatani Kojin, in which they mention that the widespread criticism of the sanctified image of Kenji was a major turning point in the history of studies on the topic. For empirical studies on the historical process of Kenji's works in Japanese language textbooks, some examples include Yonemura Miyuki's *Miyazawa Kenji o Tsukutta Otokotachi* [The Men Who Created Miyazawa Kenji] (Seikyusha, 2003) and Kamae Daiki's *Miyazawa Kenji wa Naze Kyōkasho ni Keisai Saretsudzukeru no ka* [Why

Does Miyazawa Kenji Continue to be Published in Textbooks? (Taishukan, 2019).

3. Otani Eiichi, “*Senzenki Nihon no Nichiren Bukkyou ni Miru Sensoukan*” [The View of War Shown in Pre-War Japan’s Nichiren Buddhism] (*Koukyou Kenkyuu* [Journal on Public Affairs] Vol. 3 Issue 1, 2006), p.80.

4. Aoe Shinjirou, *Miyazawa Kenji* (Kodansha, 1974) etc.

5. Umehara Takeshi, *Miyazawa Kenji Douwa no Sekai: Kenji no Uchuu* [The World of Miyazawa Kenji’s Children’s Stories: Kenji’s Universe] (Kosei Publishing, 1984), p.32.

6. Ueda Akira, *Miyazawa Kenji: Sono Risou Sekai e no Michinori* [Miyazawa Kenji: A Journey to His Ideal World] (Meiji Shoin, 1988), pp.61-64.

7. Shandao (613-681) was a Chinese monk of the Pure Land sect. He established the Pure Land ideology, in which the *nenbutsu* chanting of the name of the Buddha played a central role.

8. Like putting a hat on a monkey, this is an analogy for a person who appears elegant but has a crude mind and lacks sound judgment. Not adequate for the social position in question. From the Shiji actual historical records of Xiang Yu.

9. Tanaka Chigaku university lectures *Nichiren Shugi Kyougaku Taikan* [Overview of Nichiren Studies] (Shinsekaisha, 1993), p.903. These were the *Myousyu Shikimoku Kougiroku* [Myoso Code Lecture Transcripts] held from 1903 to 1910. In 1917, the title was changed to *Honke Myousyu Shikimoku Kougiroku* [Honke Myosyu Code Lecture Transcripts], and the title was changed again in 1925 to *Nichiren Shugi Kyougaku Taikan* and then reissued. Below, this is abbreviated as *Taikan*.

10. *Taikan*, p.901.

11. *Taikan*, p.1366.

12. Nichiki (1800-1859). Nichiren monk of the late Edo period. Studied at Yamashina Monastery in Kyoto. Opened Jugo-en at Ryuso-ji in his hometown of Kanazawa, Kaga Province (present-day Ishikawa Prefecture), and focused on educational research and training the next generation. His pen name is Udanain. Works include *Shuugi-sho* [Sect Doctrine Excerpts], *Ichinen Sanzenron* [3,000 Theories in a Single Prayer], *Sosho Kouyou Seigi* [True Discussion Outline of the Founder’s Works], etc.

13. *Taikan*, p.1430.

14. *Taikan*, p.902.

15. *Taikan*, p.1447.

16. *Taikan*, p.1447.

17. *Taikan*, p.1366.

18. From this point on, descriptions of the Miyazawa family in this paper are based on [*Shin*] *Kouhon Miyazawa Kenji Zenshuu 16 (Ge) Nenpu, Denki Shiryou* [NEW Annotated Textbook Complete Works of Miyazawa Kenji 16 (Volume 2) Chronology and Biographical Materials] (Chikuma Shobo, 2001).
19. The following descriptions of the Buddhist lecture series reference the Complete Works Chronology, as well as Kurihara Atsushi's *Miyazawa Kenji: Toumei na Kidou no Ue Kara* [Miyazawa Kenji: From Above the Clear Trajectory] (Shinjuku Shobo, 1992, pp.8-51).
20. Lecturers included Murakami Sensho, Chikazumi Jokan, Shaku Sokatsu, Saito Yushin, Sakurai Chozan, Tada Kanae, Akegarasu Haya, and others.
21. Kurihara Atsushi (compilation explanatory notes) "*Miyazawa Kenji Shuuhen Shiryou: Kanazawa Daigaku Akegarasu Bunkozou Akegarasu Haya Ate Miyazawa Masajiro Shokanshuu*" [Peripheral Materials on Miyazawa Kenji: Kanazawa University Akegarasu Book Collection; Collection of Letters from Miyazawa Masajiro to Akegarasu Haya] *Kanazawa Daigaku Bungakubu Ronshuu* [Kanazawa University Faculty of Literature Essay Collection] First Issue (Literature Department Editing, 1981, pp.49-107). The following citations of letters to Akegarasu use this text as the source.
22. Iwata Fumiaki, Omi Toshihiro "*Miyazawa Kenji to Chikazumi Jokan – Miyazawa Ichizoku Shokan no Honkoku to Kaidai*" [Miyazawa Kenji and Chikazumi Jokan: Reprints and Annotation of Family Letters" (Osaka Kyouiku Daigaku Kiyou [Osaka University of Education Bulletin] First Division, Vol. 59, Part 1, pp.121-140).
23. Records remain from October 1909, May 1913, May 1917, July 1920, July 1926, September 1927, July 1930, and September 1932. See Kurihara Atsushi, *Miyazawa Kenji Toumei na Kidou no Ue Kara* [Miyazawa Kenji: From Above the Clear Trajectory]. Additionally, useful materials for tracing the steps of Akegarasu include Akegarasu Haya, *Akegarasu Haya Nikki* [Diary of Akegarasu Haya] Volumes 1 and 2 (Akegarasu Haya Society, 1976-1977), and Nomoto Towa, *Akegarasu Haya Den* [Images of Akegarasu Haya] (Yamato Shobo, 1974).
24. Iwata Fumiaki, *Kindai Bukkyou to Seinen Chikazumi Jokan to Sono Jidai* [Modern Buddhism and Youth: The Life and Times of Chikazumi Jokan] (Iwanami Shoten, 2014, pp.64-69).
25. See the Complete Works Chronology.
26. In addition to serving a total of four terms as a Hanamaki Kawaguchi Town Assembly member, he also served in Hanamaki Kawaguchi and Hanamaki Town as a

district court committee member, school affairs committee member, honor society director, tenant farming conciliation committee member, personnel affairs conciliation committee member, leased land and rented housing conciliation committee member, district welfare officer, family affairs conciliation committee member, and judicial commissioner. He repeatedly received awards for his service in the region.

27. Generally, Theravada Buddhism interprets this as pork, while Mahayana Buddhism interprets it as mushrooms. In recent philological studies, the mainstream interpretation is that Sakyamuni ate the meat of a wild boar.

28. A recent novel features Masajiro as the protagonist: Kadoi Yoshinobu, *Ginga Tetsudou no Chichi* [Father of the Milky Way Railroad] (Kodansha, 2017). This book depicts Masajiro as possessing a dualistic nature toward Kenji, which was both stern and overprotective. In the second half of 2017, this work won the 158th Naoki Prize.

29. When he was hospitalized with hypertrophic rhinitis, he had an unrequited love for his nurse (author's note: term used is from that time period). (See [*Shin*] *Kouhon Miyazawa Kenji Zenshuu 16 (Ge) Nenpuhen* [NEW Annotated Textbook Complete Works of Miyazawa Kenji 16 (Volume 2) Chronology Compilation])

30. After Kenji graduated from Morioka Junior High School in 1914, he was not permitted to continue his schooling because academia was unneeded for commerce. While tending the store at his home, he had a sequence of nervous breakdowns. During this period, Kenji encountered the *Lotus Sutra*. He was later allowed to continue his studies at Morioka Agricultural High School, but he repeatedly clashed with Masajiro about his path following graduation. (See [*Shin*] *Kouhon Miyazawa Kenji Zenshuu 16 (Ge) Nenpuhen* [NEW Annotated Textbook Complete Works of Miyazawa Kenji 16 (Volume 2) Chronology Compilation])

31. I discuss Toshi's path to the Nichiren faith in my paper "*Miyazawa Toshi no Shinkou – 'Warera to Shujou to Minatomoni'*" [Miyazawa Toshi's Faith: 'Us and All Living Things and Everyone'] (Kindai Bukkyou [Modern Buddhism] 25, pp.126-145), 2017.

32. Otani Eiichi pointed out that in previous research on Miyazawa Kenji, the religious opposition between father and child has been viewed as a traditional opposition of "Shinshu versus Nichiren." He writes, "Both oppositions might best be understood in the framework of a modern 'spiritualism versus Nichiren Buddhism'" (Otani Eiichi, *Nichirensugui to wa Nan Datta no ka Kindai Nihon no Shisou Suimyaku* [What was Nichiren Buddhism? Channels of Modern Japanese Thought])

[Kodansha, 2019], pp.304-312). This author believes that further analysis is needed as to whether that which Masajiro took from Akegarasu and other Shinshu monks may be spoken of within the framework of spiritualism.

33. Iwata Fumiaki, *Kindai Bukkyou to Seinen Chikazumi Jokan to Sono Jidai* [Modern Buddhism and Youth: The Life and Times of Chikazumi Jokan] (Iwanami Shoten, 2014, pp.192-193).

34. See Iwata op. cit.

35. *Ibid.*, pp.201-202.

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