

professor of psychology and philosophy at Harvard University.

Finding the study of law not to his liking, Henry James began to contribute reviews and short stories to American periodicals. For a number of years his fiction showed a decided debt to the conventions of popular works of the time, a tutelage from which he gradually emancipated himself so as to become *sui generis*: "the Master." He chose to reside mainly in Europe, at first in France and Italy, but increasingly in England. A novel of the middle period, *The Bostonians* (1886), portrays a close emotional relationship between the wealthy feminist Olive Chancellor and her acolyte Verena Tarrant, which is spoiled by the intervention of a selfish young lawyer. James' most characteristic works of this period, however, focus on the "international theme," the encounter of callow but innocent Americans with European sophistication. In what is probably the most poignant of these works, *Daisy Miller* (1870), a young American girl dies of a fever after an encounter at the Colosseum in Rome.

Related to male homosexuality are "The Pupil" (1891), which concerns a mentoring relationship, and the ghost story, "The Turn of the Screw" (1898). In the latter novella, a young governess is given charge of two young children, a boy and a girl, in a remote country house. She finds that the deceased figures of her own predecessor and of the sinister valet Peter Quint have returned to possess them. The boy Miles dies at the hands of Quint, who—it is intimated—had corrupted him during life. James left the story deliberately ambiguous so that it is always possible that the occurrences are hysterical fantasies on the part of the governess.

James's last three major works, *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904), return to the "international theme," but on a level of complexity and abstraction that makes them entirely different from his earlier treatments of it. More than any

others, these late works have attracted both devotion and hostility—the latter stemming from their highly wrought literary style and baffling elusiveness. Their fascination lies in part in the sense that James has glimpsed truths that are ultimately inexpressible, and has gone as far as he could to make them at least mystically present. It may be, however, that the novelist was unconsciously aware that he had other themes that he might have dealt with, but in the repressive climate of the age in which he lived did not dare to attempt.

The question of James' sexuality remains puzzling. He never married and, though he cherished many friendships with women, no heterosexual genital relations are recorded. His letters reveal an infatuation with a macho sculptor, Hendrik Andersen, whom he met, however, only in 1899. It has also been asserted that the writer was in love with his brother, William James. It is of interest that their sister, Alice James, an invalid who died young, was inclined toward lesbian feelings.

Whether James simply had a very low sexual drive or a formidable capacity to repress the homosexual feelings that surely visited him from time to time will probably never be known. Certain features of his personality are characteristic of upper-class homosexuals of the period: fastidiousness and horror of "vulgarity," sensitivity to art (albeit limited by dilettantism), extraordinary attention to social nuances, social climbing (akin to Marcel Proust's), and aestheticized cosmopolitanism.

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Wayne R. Dynes

JAPAN

Japan is an island nation of about 125 million people on the northwestern rim of the Pacific Ocean, heavily influ-

enced by Chinese culture but politically independent since the beginning of historical records in the fifth century.

Present-day Japanese attitudes toward homosexuality are a complex blend of modern and traditional ideas about love and sex. Homosexual behavior is accepted in some circles and stigmatized in others, but in general it is looked upon more as an eccentricity than a perversion. Sex of whatever variety tends to be thought of as playful and pleasurable, but, even so, sexual behavior is held to strict standards of social decorum that require it be enjoyed with discretion and propriety. Japanese men and women share a great amount of social and non-sexual physical contact with their own sex and as a result most Japanese experience and are more comfortable with close emotional friendships with members of the same sex. To a remarkable degree, social definitions of appropriate sexuality have not excluded homosexuality or declared it a social heresy, and homosexuality does not inspire the level of horror and disgust it has sometimes received in the Judeo-Christian West, largely because no native Japanese religious tradition has ever singled it out for condemnation.

Marriage Duties. Homosexual preference becomes a problem for Japanese men and women when it threatens marriage. In the Confucian philosophical scheme, which still exerts great power in Japanese and East Asian social life, the refusal to marry represents not just a repudiation of the past (one's ancestors) but a denial of future unborn generations and one's place in the familial continuum. Exclusively homosexual individuals are expected to sublimate their personal feelings, regarded as selfish, for the sake of the "family," the historically ongoing line of generations from the obscure past into the future of which every person is considered a part. Refusal to marry and raise a family makes it difficult for an individual to assume his or her rightful place as a mature

member of adult society, since it is marriage that confers social respectability.

Homosexual men and women are nevertheless able to form socially acceptable marriage-like relationships through adoption. In general, adult adoption is far more common in Japan than infant adoption, and for gay men and lesbians this means they have a legal means to make a commitment to their partners. When the popular young actor Oki Masaya committed suicide in 1983 at what seemed the peak of his career, it was his adoptive "father" who was interviewed, weeping, on Japanese television.

Due to the emphasis placed on marriage in Japanese society, homosexual relations are usually conducted in a context of bisexuality. This is ideal for men and women with a bisexual orientation, but for those having an exclusively homosexual orientation who marry for the sake of their family, such "enforced" bisexuality is a psychological and emotional strain. The frequency and nature of extramarital homosexual relations varies from person to person, ranging from continence, to brief encounters, to life-long extramarital commitments. Such commitments may have the spouse's blessing, particularly if the public "form" of the marriage is maintained. This seems to have been the case with the Japanese novelist Mishima Yukio (1925-1970) and his wife Yoko. She has continued to maintain the public propriety of their marriage since her husband's death by censoring all media discussion of his homosexuality. (The 1985 film *Mishima* was banned in Japan because of its explicit depiction of his affairs.) In this and similar cases, the media generally practice self-censorship to prevent embarrassment to the bereaved survivors, even though the person's homosexual activity may already be public knowledge, as with Mishima.

Aesthetics. Androgyny is the traditional ideal of sexual aesthetics in Japan. A boy or man is deemed most beautiful

when he is desired by both men and women, a woman or girl is likewise most beautiful when both men and women desire her. The handsome "masculine" woman and the beautiful "feminine" boy are favorite stereotypes in Japanese theatre, finding expression in the traditional all-male kabuki theatre and in the newer all-female Takarazuka Opera Company, where handsome women act men's roles opposite beautiful heroines. Fans of both Takarazuka and kabuki may develop a serious "crush" tinged with homoeroticism for their favorite actor or actress.

Modern Gay Life. Hierarchy and clear separation of roles are important elements in sexual relations in Japan, and homosexual relations are no different. Usually, one partner is clearly the "man," the other the "woman" in the relationship, although more egalitarian partnerships are increasingly common.

Gay publications are more widespread than lesbian and are rarely censored for content. If the publication is pornographic, censorship will eliminate pictures of genitalia and pubic hair, just as in straight pornography. A recent Japanese gay guide identifies bars in terms of the clientele they attract, whether students (high school and college), young and middle-aged businessmen, or laborers. Gay bath houses exist in most major cities and male homosexual prostitution is legal. In recent years, both official health policy and public opinion have become less tolerant toward male extramarital sex, including homosexual, owing to its association with the spread of AIDS. Lesbians have not been identified with AIDS, however, and remain relatively unaffected by it.

The Meiji Repression. The origins of Japan's modern sexual constructs can be traced to the Meiji Period (1868–1912), when Japan's leaders were striving to achieve social, political and technological parity with the "enlightened" West. They quickly perceived the stigma attached to homosexuality and went about discouraging it in order to

bring Japan's sexual behavior into line with that of nineteenth-century Europe. Homosexuality was temporarily outlawed with the adoption of the Prussian legal code in the 1870s, but the ban was soon dropped. Anti-homosexual morals were taught in public and missionary schools and in Japan's "Higher Schools" (universities), which students entered in their mid-teens. Male homosexual activity persisted there, however, as attested in Mori Ogai's (1862–1922) *Vita Sexualis* in which he details his narrow escape from the sexual advances of upperclassmen.

Daily newspapers of the late nineteenth century reported incidents in which roving bands of students abducted handsome boys and seduced them; the papers bemoaned such goings on as a social problem unbecoming to a new, modernized Japan, but there was no moralistic hysteria surrounding the censure. In girls' schools and women's universities, "S" clubs were formed in which women calling themselves "sisters" (using the English word) met secretly to discuss their lesbian feelings. The Meiji government's attempt to marginalize and pathologize homosexuality by the adoption of nineteenth-century western social constructs was never entirely successful, probably because there was no urgent indigenous imperative for eradicating a form of sexual behavior that probably struck most Japanese as harmless, but it seems to have created the conditions for a separate homosexual identity, the need for which had not previously existed in Japan.

Ancient Literature. Stories about male homosexuality abound in the literature and lore of pre-modern Japan. *The Chronicles of Japan* (720) mentions two young male courtiers who loved each other and were buried in the same tomb when they died. Several exchanges of erotically-charged poems in the *Manyōshū*, compiled late in the eighth century, were apparently sent from one male courtier to another. Japan's eleventh-century masterpiece of classical literature, Lady

Murasaki's *Tale of Genji*, includes a scene in which Prince Genji spent a night with the young brother of a woman who refused his advances, and the narrator states that Genji found the boy's physical charms quite pleasing.

Yoshida Kenko (1283?-1352?), a fourteenth-century courtier-monk and aesthete, wrote in *Essays in Idleness* about his sexual attraction for boys. In the thirteenth and fourteenth centuries, sermon-like stories called "acolyte tales" (*chigo monogatari*) were written about Buddhist monks who fell in love with their temple acolytes and as a result became enlightened as to the illusory nature of emotional attachment. Samurai men and boys who died for the sake of male love were idealized in the sixteenth century in accounts of contemporary historical events.

Kabuki. Seventeenth-century literature depicted boy actors in kabuki theatres who were patronized for prostitution by merchant and samurai men. The primary writer about male homosexual love in the seventeenth century was Ihara Saikaku (1642-1693), who wrote peripherally about it in several works including *The Man Who Loved Love* and *Five Women Who Loved Love*, and devoted an entire book to the topic in *The Great Mirror of Male Love*. The latter work is virulently misogynistic and seems to have been designed to appeal to an urban male readership that thought of itself as exclusively homosexual. Many woodblock prints survive from this era depicting men and boys in sexual embrace. Besides stories about male homosexual love, there were also guides to the kabuki theatre that had a frankly homoerotic appeal, and many etiquette books were published that advised men and boys how to dress, groom, and attract male lovers.

Not much can be said with certainty about homosexuality among the men and women of the lower classes in pre-modern times, but history and legend give ample testimony to its popularity among their social superiors. One legend

states that male homosexuality was introduced to Japan from China in the ninth century by Kukai (774-835), the revered founder of Esoteric Buddhism in Japan. Certainly, homosexual love seems to have been an important element of life in many of Japan's Buddhist temples and monasteries. The Zen temples of the Five Mountains (*Gozan*) are said to have asserted their control over the Ashikaga shoguns during the fourteenth century in part by making handsome boys available to them whenever the shoguns visited.

Noh. The third Ashikaga shogun, Yoshimitsu (1358-1408), observed a performance of Noh in 1374 when he was 16 that featured a beautiful 12-year-old boy, Zeami (1363-1443), who became the founder of classical Noh. Yoshimitsu's homosexual attraction for Zeami changed the history of Noh theatre by giving it the shogunal patronage that would allow Noh to reach levels of artistry and spiritual power it could not otherwise have obtained. Zeami's Noh represented the first major influence of plebeian culture on an aristocratic tradition that had been isolated from low culture for centuries.

In the sixteenth century, Oda Nobunaga (1534-1582) began the process of unifying a war-torn Japan, but was assassinated before he could complete his task. His page and reputed male lover, Mori Rammaru (1565?-1582), died by his side in the same attack. A recent year-long television series produced by the Japan Broadcasting Company (NHK) on the history of this period depicted the final moments of Nobunaga and Rammaru accurately but without explanation.

The Tokugawa Period. Japan was finally unified under Tokugawa Ieyasu (1543-1616) in 1603, and he and his descendants ushered in a 250-year period of peace. The Tokugawa shoguns most famous for their love of boys were Ieyasu's grandson, the third shogun Iemitsu (1604-1651) and Iemitsu's son, the fifth shogun Tsunayoshi (1646-1709). Tsunayoshi caused considerable scandal by

giving fiefs and promotions to his male lovers and was rumored to have had a harem of boys recruited from throughout Japan whence he summoned his favorites to his chamber at night. His taste for young men was apparently shared among the upper level leadership of the day, but his behavior drew criticism from contemporaries for its excess.

Lesbianism. The history of female homosexuality is much more obscure, largely because women's sexuality was not taken seriously except in relation to men. This is true both in literature by women in the Heian period (794–1185) and in later literature dominated by male perspectives. One exception is a twelfth-century tale called *The Changelings*, about a brother and sister who switched roles and lived as if they were the opposite sex. The story is told primarily from the perspective of the sister living as a man, and reveals the spirit of a woman who finds her society's definition of the female role too confining for her taste. In the seventeenth century, Ihara Saikaku wrote in *Life of an Amorous Woman* of an affair the heroine had with the mistress of an all-female household. Though such literary depictions are rare, pictorial representations of two or more women engaged in sex are much more common from the seventeenth century, when erotic woodblock prints became popular. It is not known whether these pictures catered to a male or female audience.

In modern Japanese literature, Nobel laureate Kawabata Yasunari (1899–1972) often depicts lesbian relationships, particularly in a triangular competition with a man, such as in *Beauty and Sadness*. The third volume of Mishima Yukio's *Sea of Fertility* tetralogy, called *Temple of Dawn*, uses both male and female homosexuality as a symbol of decadence. He wrote about male homosexuality as a source of adolescent confusion in *Confessions of a Mask*, and as a sadistic force in *Forbidden Colors*. A short story called "Onnagata" shows homosexual

desire as a petulant force in the personality of a kabuki actor of female roles. Japan's most highly acclaimed modern gay poet has been Takahashi Mutsuo, whose strange blend of Christian symbolism and gay sensibilities is captured for English readers in a collection called *Poems of a Penisist*. The title poem is reminiscent of Walt Whitman's *Leaves of Grass*, of which it may be a conscious imitation.

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Paul Gordon Schalow

JARRY, ALFRED (1873–1907)

French dramatist, novelist, and humorist. After an obscure apprenticeship in literary avant-garde circles in Paris, Jarry achieved sudden and stunning celebrity with the 1896 production of his knock-about drama *Ubu Roi*. Ubu, the violent and aggressive antihero, becomes king of Poland through guile and fraud. This farce, a reworking of a collaborative effort undertaken with two schoolmates when Jarry was fifteen, anticipates the Theatre of the Absurd. His 1902 novel *Le Surmâle*, which concerns a machine that falls in love with its creator, has a proto-surrealist character. Although Jarry garnered a cult following, his other works failed to earn him a living. Once his meagre inheritance was exhausted, increasing poverty and alcoholism brought on his early death.

In his personal life Jarry had very few intimate relations. No heterosexual affair has ever been documented. His one