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Chapter 1 : Knowing women : Sei ShÅ•nagon's Makura no SÅ•shi in early-modern Japan - UBC Library Op

Akazome Uemon's [sic] A Tale of Flowering Fortunes, [and] Ise's Tales of Ise," reflecting the traditional belief that The Tales of Ise were written, or at least finally edited, by the famous poet Lady Ise (fl. early tenth century).

Academic Activities Professor Joshua S. Japanese Visual Culture Pictures of the Heart: The Hyakunin Isshu in Word and Image. At the House of Gathered Leaves: Royal Ontario Museum in preparation. A Book of Fans: Krolinum Press, Charles University in press. Ise monogatari, with Royall Tyler. The Hundred Poets Compared: Columbia University Press, Proceedings of the Association for Japanese Literary Studies, vol. National Institute of Japanese Literature. Bensei Shuppan, scheduled March, Barbara Mittler and Christiane Brosius Heidelberg: Reading and Writing in Early Modern Japan, eds. Kornicki, Mara Patessio, and G. Michigan Center for Japanese Studies, , pp. The Development of its Reception. Modernity and Nostalgia in Japanese Prints. Hotei Publishing, , pp. Texts, Intertexts, and Contexts of Madame Butterfly. University of Toronto Press, , pp. Japanese Prints from the Anne van Biema Collection. Sackler Gallery, Smithsonian Institution, , pp. University of British Columbia Press, , pp. Stanford University Press, , pp. The Asymmetrical Regard, ed. Suzuki Tokiko, et al. Essays on the Politics of Memory. Translation and commentary by Jacqueline Pigeot. Interview, with Robert D. Kokka Japan , No. Mostow, Aesthetics Tokyo , no. Western Conference of the Association for Asian Studies, [21 pp. Metamorphoses in Japan , ed. The Scholarship and Legacy of Chino Kaori, vol. Japanese Literatureâ€™the Possibility of Translation. Reception and Interpretation , in Borders and Japanese Literature: Heibonsha, , pp. Institute of Asian Research , pp. Literature and Humanities, ed. The Edwin Mellen Press, , pp. XXXII , Deely and Margot D. Plenum Press, , pp. Kristeva see above , pp. Timothy Clark et al. The British Museum, Japanese Secular Painting , ed. Museum of East Asian Art, Cologne, The Legacy of the Courtly Arts, pp. Dictionary of Sources of Classical Japan, ed. Joan Piggott, et al. Ariake no Wakare pp. OAG , December 4, Japanese Poetry in English Translation,

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Chapter 2 : Table of Contents: Inventing the classics :

"Modern Constructions of Tales of Ise: Gender and Courtliness," in Constructing the Past: Canon Formation, National Identity, and Japanese Literature, edited by Haruo Shirane and Tomi Suzuki. Stanford University Press, , pp.

Mouton, , I: Mostow, Pictures of the Heart: University of Hawai-i Press, Arguing for the centrality of the husband-wife relationship in Confucianism, the essay then becomes a diatribe against licentiousness in , which, the author insists, Ise records so as to admonish against. On the Work of Writing being Convenient for Women. Accordingly, he recommends writing as an occupation appropriate to the limited time available to wives and mothers at home, and one by which they can advance civilization. Significantly, Nihon bungakushi puts the Heian period into heavy service as the Other of modern Japan: Mikami and Takatsu idealize the Nara period , or an even more primitive age, before the introduction of Chinese culture. This awareness is seen as leading to cowardice and the effeminacy of body and spirit. This kind of insupportable ambiguity is mirrored in another aspect of the Heian period: In other words, Mikami and Takatsu see syncretization of foreign Buddhist and "native Shinto" by Heian aristocrats as a necessary condition for usurpation of political authority from the imperial household by the Fujiwara clan, just as the forcible separation of Buddhism and Shinto was a necessary condition for the Meiji " Restoration. However, due to the development of both prose and poetry during the Heian period, Mikami and Takatsu cannot deny the importance of this period for the evolution of "national literature" kokubungaku. Traditionally, poetry had been ranked as the supreme category, while fiction had been relegated to a status beneath serious consideration. The first Meiji edition of Tales of Ise appeared in April , in the first volume of the Nihon bungaku zensho Complete Works of Japanese Literature , a twenty-four-volume series edited by Ochiai Naobumi , Konakamura Yoshikata , and Hagino Yoshiyuki The text is preceded by a short introduction, which refers to the protagonist as "Lord Ariwara no Narihira" Ariwara no Narihira ason , a level of respect not seen in Nihon bungakushi, and which stresses his position as a military officer. The Mikado wanted to confer the position of heir-apparent on his first son, Prince Koretaka, but since he was afraid of this Minister, he did not accomplish his true intent, and in the end it was his second son, Prince Korehito, by the Somedomo Empress [Meishi], who ascended. He even secret schemed that, if there were a chance, he would put down this threat and restore imperial authority. But since one twig cannot hold back a stream, in the end he had to stain his honor, make sport of the world, and hide his traces. When we think about it this way, this romance monogatari is not simply superlative writing, it should also be recognized that it contains matters that can supplement history. Moreover, this lord was not simply a young noble who was a licentious playboy, but he should also be known as being a loyal subject of complete sincere patriotism. In the context of the new Meiji state, this makes Narihira a patriot, and it is suggested that his various morally reprehensible actions may actually have been resistance against the Fujiwara hegemony. It is, then, interesting to note that in this first Meiji edition the term miyabi is not mentioned in the introduction, nor does it even occasion any comment in the notes to the text. In his Kokubungaku zenshi: By placing Ise before the Engi era , Fujioka can make it, along with The Tale of the Bamboo Cutter Taketori monogatari , an important bridge between the simplicity of Nara-period texts and the masterpieces of the Heian era, arguing that it is completely uninfluenced by foreign literature. Looseness in morals was, according to both Confucian and Victorian discourses, a result of effeminacy. In this way, although there were attempts to rehabilitate Narihira as a patriot, the Heian period as a whole, and any work produced in it, become permanently gendered feminine. Notes on Ise and Views of the Heian era in the Meiji period Murasaki Shikibu, Genji monogatari, trans.

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Additional Information In lieu of an abstract, here is a brief excerpt of the content: In Shin Nihon koten bungaku taikei University of Michigan Center for Japanese Studies, Vernacular Fiction of Late Heian Japan. Stanford University Press, A Short Cultural History. The Reizei Family in Japanese History. Harvard University Asia Center, A Translation from the Utsubo monogatari. Dictionary of Sources of Classical Japan. The Tales of Ise. Columbia University Press, Classical Japanese Grammar Illustrated with Texts. Cornell University East Asian Papers, no. Esoteric Literary Commentaries of Medieval Japan. A History of Japanese Literature. The Early Middle Ages. Translated by Aileen Gatten; edited by Earl Miner. Princeton University Press, The Ten Thousand Leaves. The Aesthetics of Discontent: Politics and Reclusion in Medieval Japanese Literature. Ise Monogatari and the Code of Miyabi. The Tale of the Heike. Lyrical Episodes from Tenth-Century Japan. A Tale of Flowering Fortunes: Ise monogatari no sekai. At the House of Gathered Leaves: Poetry and Parody in Ukiyo-e. Japanese Prints from the Anne van Biema Collection, ed. Sackler Gallery , Smithsonian Institution, Haruo Shirane and Tomi Suzuki, "The Possibilities of Translation, ed. Pictures of the Heart: The Hyakunin Isshu in Word and You are not currently authenticated. View freely available titles:

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Columbia University Press, Commentary Ch 19 chapters of Ukigumo Translated by Carl Sesar. Japanese included for Kanashiki gangu. Diary April " June , 3 years before death. Edo, the city that became Tokyo: Ariwara no Narihira poem at Sumida-gawa: In Tokugawa Ieyasu takes possession of ruined castle. Learn 24 zodiacal signs. Water supply, came from Kanda and Akasaka: Edo known for 3 things: By , houses. Edo castle burns, , dead. Saikaku adapts Yaoya Oshichi Kira Yoshinaka insults Asano Naganori, who wounds him. Asano sentenced to seppuku. Bunka and Bunsei eras University of Hawaii Press, c Ogai, Kafu, and the limits of fiction -- Maupassant and Amerika monogatari -- Udekurabe: Napier -- The road to the river: Stanford University Press, Tsuyu no atosaki; Hikage no hana. Nostalgic tone; childhood memory pieces. During the Rains ; Flowers in the Shade Post-war hardships buried in Zoshigaya in Bunkyo-ku old Koishikawa. Ruriko, Tetsuko, Yuriko introduced. Kiyooka muses over Kimie. Tries to juggle all suitors. Sent to prison in scandal. He muses on old Ginza vs. Kimie hooker in Western sense. Came to Tokyo at 17 yr old, fucked so many. Letter from French lady. Tsuruko goes to visit French lady at Imperial Hotel. Makes yuzuru joke to Muraoka. Kiyooka, wife gone, plans revenge on Kimie. Throw her out naked in Ginza? Nihonbashi bridge put her up for display? Goes to Ginza, get hammered. Kimie put driver up to it? Finds letter, suicide letter: Had daughter at age 17, first marriage. Dancer, then same profession as mom. Writes letter to Tsukayama in last section. Wrote novelist after university graduation about life as otoko-mekake with Taneko. Early novel a subtext from chapter Lives with Jukichi at one point. Narrator recalls drunken accident, drunk doctor One Hundred Views of Mt. University of Washington Press, [] Ch 2: Imotose Kagami Mirror of Marriage, Ch 4: Serious tone; slight but good novel Imprint Tokyo ; New York: Hara Shobo], [] Ibuse Masuji. Kodansha International, Ibuse Masuji. Black Rain won Noma prize. Savan on the Roof. Ibuse and Hokusai often compared. Japanese and English, tr. Copeland and Esperanza Ramirez-Christensen. See Okamoto Kanoko Woman warrior, late Heian. Fierce, proud, jealous woman. Thomas Rimer and Van C. Imprint New York, N. Columbia University Press, c Takase boats on Takasegawa in Kyoto that take Kyoto criminals to Osaka. Story of fratricide borrowed, appears in Okinagusa. Compares West-crazed Japanese of Meiji to Urashima and his box 2. Receives letter from fan Anonymous author of letter: Hitoshi, university student, runs into actress Miwa Kiriko, wife of friend Narumi Umekichi. Wonders what would happen if. Actor at Parnasse Theater, runs into them. Family visit to Kyoto. First time for Chieko, Kiyoshi.

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Chapter 5 : Zuihitsu and Gender Tsurezuregusa and The Pillow Book - Technische Informationsbibliothek

Gender, genre, and cultural identity. Gender and genre: modern literary histories and women's diary literature / Tomi Suzuki ; Modern constructions of Tales of Ise: gender and courtliness / Joshua S. Mostow ; Zuihitsu and gender: Tsurezuregusa and The pillow book / Linda H. Chance.

Nicola McClements Amorous Heian heroes: Two famous examples of this type of figure are Hikaru Genji from the Tale of Genji and Ariwara no Narihira from the Tales of Ise, who are viewed as Japanese cultural heroes. Through a detailed examination of these two characters, the significance of the irogonomi as a cultural hero in Heian literature can be understood. Cultural heroes are typically male characters with royal parentage who must overcome certain obstacles in order to achieve their status as a hero. This archetype fits Genji and Narihira, who both have royal blood and are exiled as young men. According to Field During this period, the hero typically has several amorous encounters, which contribute to him maturing not only physically, but also psychologically. Similarly, in the Tales of Ise, Narihira is exiled following an unsuccessful affair with a married woman. This new consciousness, which encourages Narihira to combine his eroticism with courtliness, is integral to what Field She argues that once the protagonist has risen above his past transgressive acts, he has a new sensibility regarding sexuality. Therefore, she maintains, the erotic elements of works such as the Tales of Ise and the Tale of Genji are not hedonistic, but are instead virtuous, as the amorous heroes have a courtly approach to sexual relationships. Hence, Genji and Narihira are not interested in only physical contact with women, but also seek to establish an emotional connection through exchanging poetry with their partners. Yasutaka, cited in Saeki, As poetry was the most appropriate and courtly means for an individual to convey their innermost, usually romantic, feelings to another person, it is the preferred method of communication for the irogonomi. Reddy, According to McCullough Furthermore, Yasutaka cited in Saeki, Here, he views the moon with sadness, and personifies it in an attempt to express his own dissatisfaction. The sensitivity to the world displayed by Narihira and Genji through their poetry again reinforces the qualities expected of Heian men, in particular elegance and an understanding of ephemerality. A further way in which role of the irogonomi can be understood as a cultural hero for Heian men is in relation to spirituality and religion. Sexual intercourse was viewed as healthy and as necessary for men, who needed the yin force of a woman to balance their yang. Wallace, According to Klein These observations by Reddy and Wallace indicate that irogonomi such as Genji and Narihira might perhaps be superior to ordinary people regarding their spirituality, which further enhances their appeal as cultural heroes. Finally, the moral implications of the actions and personality of an irogonomi must be considered, as Campbell However, Genji and Narihira differ in both their approach to relationships and in the ways in which their stories unfold. However, despite his lack of attachment, he does still show consideration for his sexual partners. For example, he upsets his wife Murasaki by courting other women and fathering a child by another wife, the Akashi lady. These actions create unhappiness for Murasaki and this later affects Genji when Murasaki falls gravely ill and he expresses regret. Genji can therefore perhaps be seen as an example of why the irogonomi is not an ideal romantic hero, and was written as a cautionary tale for a Heian audience. However, his enduring popularity as a literary character suggests that his poetic and romantic sensibilities are more significant to readers as cultural hero traits than his morality. As discussed throughout this essay, Genji and Narihira are two characters with royal blood who become cultural heroes through exile and their relationships. They share certain sensibilities towards romance and sexuality following their periods of exile, combining eroticism with courtliness, and this shapes them into irogonomi. Examples of their irogonomi approach can be found in their poetry, which they use as a means to connect emotionally with their partners. Additionally, both characters use poetry to demonstrate their sensitivity to the world around them and to express their understanding and appreciation of the impermanence of daily life. For the reader, this indicates not only the key role of poetry as a romantic gesture in Heian society, but also the significance of poetic skill

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and courtliness as ideal masculine traits. Spirituality and religion are also reflected in the actions of irogonomi like Genji and Narihira, with sexual intercourse viewed as being integral to the wellbeing of men due to the concept of yin and yang. Furthermore, physical contact between men and women could lead to enlightenment, as it encouraged deep thinking about life and death. Lastly, the moral expectations placed upon cultural heroes can be found in the stories of Genji and Narihira. Whilst both try to balance morality with sexuality, they are not always successful. Although Narihira is somewhat careless in his promiscuity, he is careful to show compassion towards his romantic interests. Despite their flaws, however, both characters remain popular in Japanese culture, which indicates that their courtliness is their defining quality. This suggests that the prevalence of the irogonomi as a cultural hero can be primarily attributed to the importance of poetic sensibilities in the Heian Period. To conclude, Genji and Narihira therefore embody the cultural values of the society in which they lived, and thus the significance of the irogonomi is that it is a representation of idealised Heian masculinity. References Bergen, Doris G. Mapping Courtship and Kinship in Classical Japan: The Tale of Genji and Its Predecessors. *The Splendour of Longing in the Tale of Genji*. The University of Michigan. Monumenta Nipponica 52 4: Lyrical Episodes from Tenth-Century Japan. In *Inventing the Classics: The Tale of Genji*. Translated from Japanese by Edward G. Knowing the Amorous Man: A History of Scholarship on Tales of Ise. *Journal of the Royal Asiatic Society* 5 2: A Study in Tradition, Myth and Drama. *The Making of Romantic Love*: The University of Chicago Press. Monumenta Nipponica, 52 2:

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Chapter 6 : Joshua Mostow | Department of Asian Studies

Mostow, Joshua S. At the House of Gathered Leaves: Shorter Biographical and "Modern Constructions of the Tales of Ise: Gender and Courtliness." In.

Hiroaki Sato in Sato and Watson ISBN [Czech translation]. The Tale of Genji. Paperback edition Penguin Classics, Now available for Kindle. Rickmeyer, Jens and Iris Hasselberg. Le Dit du Genji. Marian Ury , "Tales of Genji. Link is for paperback edition published by Tuttle that is also available on Kindle. The Tuttle edition has an introduction by Dennis Washburn. Amsterdam, Van holkema and Warendorf, Bokforlaget Natur och Kultur, [or ? Waley, et le texte original ancien. Translations of Genji Monogatari. Mills , Modern Asian Studies E-text of Teika-bon ed. Modern translation and romanized text also offered. Iconography of the Tale of Genji: New York and Tokyo: The Tale of Genji Scroll. University of California, Childs, Rethinking Sorrow , , reprinted in Steven Miller, ed. Partings at Dawn , Swords, Oaths, and Prophetic Visions: Authoring Warrior Rule in Medieval Japan. Bialock, David, "Peripheries of Power: Matisoff, Legend, , pp. Geschichte der Japanischen Litteratur. Checked in 2nd ed. Title in other languages. Japan Association for Literary and Linguistic Computing yoshi Link ; Reprint, St Petersburg, See Webcat links for cyrillic and other details. In a footnote, he reported that a Russian dissertation on Gikeiki was then nearing completion. A Fifteenth-Century Japanese Chronicle. For links to reviews by Kenneth D. Brower and Miner, JCP, [3 poems]. Keene, Anthology, , p. Revon, Anthologie, , pp. Brower and Miner, JCP, [6 poems]. Poemes du zen des cinq-montagnes. Zen Poems of the Five Mountains. The Crossroad Publishing Company, Watson in Sato and Watson The Practice of Zen and the Pursuit of Poetry. Poems of the Five Mountains: An Introduction to the Literature of the Zen Monasteries. Brown, Delmer, and Ishida Ichiro. The future and the past: Entstehung und Entwicklung einer eigenen Form vom Saeculum VIII, XVI , p. A religious view of Japanese history. Carter, Traditional Japanese Poetry, Tameaki" Klein, Allegories, , with quotations , , et passim. Strippoli, Monoca tuttofare, A Muromachi Short Story. A Tale of Eleventh-Century Japan: Evigt elskes kun det tabte: Hamamatsu chunangon monogatari, en japansk roman fra tallet. The Hasedera Kannon Genki. Hatsuse Monogatari and Akimichi. POF, , reprinted in "Collection tama" Early thirteenth century battle tale gunki monogatari in three books, giving account of rebellion of Before Heike and After: Also as Kindle edition. Garland, [from New York University disseration,]. Early thirteenth-century military tale gunki monogatari. The Tale of the Heike. The translation includes a lengthy introduction, a list of principal figures in the tale with chapter reference , genealogies and maps. Readers will find this useful for searching the text for proper names or other words, but should be warned that the formatting is poor in the electronic edition. Macrons are reproduced graphically. The Tales of the Heike. Edited by Haruo Shirane. Columbia University Press, Abridged translation in following list of sections, asterisk indicates cuts within sections: Die Welt des japanischen Heike Epos. Parallel text format of heikyoku versions of "Yokobue," "Nasu no Yoichi," "Atsumori," "Dan-no-ura," "Yoshitsune" with German translation and notes. Japanese Book Illustration, vol. Le Dit des Heike. Kitagawa, Hiroshi, and Bruce T. Tokyo UP, , McCullough JJS 2 Episodes du Heike monogatari. Being two thirteenth-century Japanese classics, the "Hojoki" and selections from "The Heike Monogatari. Revised and abridged edition of earlier tr. Cited from second edition, See entry on studies page. Bibliotheque Nationale, Departement des manuscrits, Division des manuscrits orientaux,

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Chapter 7 : Male? Female? Gender confusion in classical poetry (waka)

THE ISE STORIES ISE MONOGATARI translated and with commentary by Joshua S. Mostow and Royall Tyler *The Ise Stories Ise monogatari* is one of classical Japan's most important texts. It influenced other literary court romances like *The Tale of Genji* and inspired artists, playwrights, and poets throughout Japanese history and to the present day.

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Chapter 8 : Nishino Haruo: Izutsu

Amorous Heian heroes: the irogonomi as a literary ideal of pre-modern Japanese masculinity. Nicola McClements SOAS, University of London The irogonomi is perhaps the most prevalent and influential character trope in the literature which emerged from Japan during the Heian Period. A combination of.

Chapter 9 : Project MUSE - The Ise Stories

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" Modern Construction of Tales of Ise Gender and Courtliness " in Shirane, Haruo and Suzuki, Tomi, eds., Inventing the Classics: Modernity, National Identity, and Japanese Literature (Stanford, Stanford University Press, pp.).