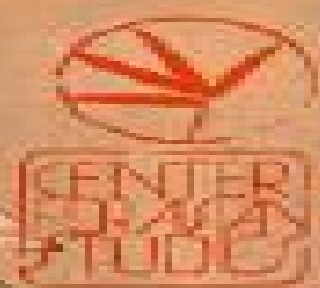


# *Kara Monogatari* Tales of China

Translated from  
the Japanese  
with an introduction  
by Ward Gieddes



University of Arizona  
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Arizona State University

# Kara Monogatari Tales Of China

**Haruo Shirane**



## **Kara Monogatari Tales Of China:**

**Kara Monogatari** Shigenori Fujiwara, 1984      **China Reinterpreted** Leo Shingchi Yip, 2016-04-04 *China Reinterpreted* is the first comprehensive study on the representation of Chinese figures and motifs in Muromachi Japanese noh theater. Given that China had a strong influence on Japanese culture from the sixth to the early seventeenth centuries, research on Japanese reception of Chinese culture abounds. This book examines how noh theater integrated earlier reception of Chinese culture in various disciplines to produce its reinterpretation of China and Chinese culture on stage. Centering on a group of noh plays that features Chinese characters and motifs, *China Reinterpreted* explores not only the different means and methods of adaptation but also the intricate reconstruction of diverse and complex images of China. This study situates the selected Chinese plays in the context of the dramaturgy and artistic conventions of noh as well as the sociopolitical stances and artistic preferences of the audiences and thus highlights the aesthetics, cultural and sociopolitical agendas of noh theater of the time. By analyzing the various images of China staged in Muromachi noh theater, *China Reinterpreted* offers a case study of the representation of the Other in an intra-Asia context.

*Reflecting the Past* Erin L. Brightwell, 2022-03-07 *Reflecting the Past* is the first English language study to address the role of historiography in medieval Japan, an age at the time widely believed to be one of irreversible decline. Drawing on a decade of research, including work with medieval manuscripts, it analyzes a set of texts: eight *Mirrors* that recount the past in an effort to order the world around them. They confront rebellions, civil war, China attempted invasions, and even the fracturing of the court into two lines. To interrogate the significance for medieval writers of narrating such pasts as a *Mirror*, Erin Brightwell traces a series of innovations across these and related texts that emerge in the face of disorder. In so doing, she uncovers how a dynamic web of evolving concepts of time, place, language use, and cosmological forces was deployed to order the past in an age of unprecedented social movement and upheaval. Despite the *Mirrors'* common concerns and commitments, traditional linguistic and disciplinary boundaries have downplayed or obscured their significance for medieval thinkers. Through their treatment here as a multilingual, multi-structured genre, the *Mirrors* are revealed, however, as the dominant mode for reading and writing the past over almost three centuries of Japanese history.

**The Politics of Reclusion** Kendall H. Brown, 1997-01-01 The Chinese themes of the Four Graybeards of Mt. Shang and the Seven Sages of the Bamboo Grove figure prominently in the art of the Momoyama period (Japan ca. 1575-1625). Kendall Brown proposes that the dense and multivalent implications of aesthetic reclusion central to these paintings made them appropriate for patrons of all classes: the military who were presently in power, the aristocracy who had lost power, and the Buddhist priesthood who forsook power. These paintings and their attendant messages thus serve as dynamic cultural agents that elucidate the fundamental paradigms of early modern Japanese society. Unlike traditional art history studies which emphasize the style and history of art objects, *The Politics of Reclusion* sets out to reconstruct the possible historical context for the interpretive reception and use of Chinese hermit

themes within a specific period of Japanese art In emphasizing the political dimension of aesthetic reclusion it introduces into the field of Japanese art history a discussion of the politics of aesthetics that characterizes recent work in the field of Japanese literature By embedding the paintings within the contexts of politics philosophy religion and even gender this study restores the reflexive relations between the paintings and their culture and as such is one of the first extensive intellectual and social histories of Japanese art in a Western language It is one that will appeal not only to students of art but to those interested in Japanese literature history and philosophy

**The Tale of Murasaki** Liza Dalby, 2002-08-13 The Tale of Murasaki is an elegant and brilliantly authentic historical novel by the author of *Geisha* and the only Westerner ever to have become a geisha In the eleventh century Murasaki Shikibu wrote the world's first novel The Tale of Genji the most popular work in the history of Japanese literature In The Tale of Murasaki Liza Dalby has created a breathtaking fictionalized narrative of the life of this timeless poet a lonely girl who becomes such a compelling storyteller that she is invited to regale the empress with her tales The Tale of Murasaki is the story of an enchanting time and an exotic place Whether writing about mystical rice fields in the rainy mountains or the politics and intrigue of the royal court Dalby breathes astonishing life into ancient Japan

*The Tale of Matsura* Wayne Lammers, 2020-08-06 Fujiwara Teika is known as the premier poet and literary scholar of the early 13th century It is not so widely known that he also tried his hand at fiction Mumy z shi Untitled Leaves ca 1201 refers to several works by Teika and then names Matsura no miya monogatari The Tale of Matsura ca 1190 as the only one that can be considered successful The work is here translated in full with annotation Set in the pre Nara period The Tale of Matsura is the story of a young Japanese courtier Ujitada who is sent to China with an embassy and has a number of supernatural experiences while there Affairs of the heart dominate The Tale of Matsura as is standard for courtly tales Several of its other features break the usual mold however its time and setting the military episode that would seem to belong instead in a war tale scenes depicting the sovereign's daily audiences in which formal court business is conducted a substantial degree of specificity in referring to things Chinese a heavy reliance on fantastic and supernatural elements an obvious effort to avoid imitating The Tale of Genji as other late Heian tales had done and a most inventive ending The discussion in the introduction briefly touches upon each of these features and then focuses at some length on how characteristics associated with the poetic ideal of *y en* inform the tale Evidence relating to the date and authorship of the tale is explored in two appendixes

**Imagining China in Tokugawa Japan** Wai-ming Ng, 2019-02-26 Pioneering study of the localization of Chinese culture in early modern Japan using legends classics and historical terms as case studies While current scholarship on Tokugawa Japan 1603-1868 tends to see China as either a model or the Other Wai-ming Ng's pioneering and ambitious study offers a new perspective by suggesting that Chinese culture also functioned as a collection of cultural building blocks that were selectively introduced and then modified to fit into the Japanese tradition Chinese terms and forms survived but the substance and the spirit were made Japanese This borrowing of Chinese terms and forms to

express Japanese ideas and feelings could result in the same things having different meanings in China and Japan and this process can be observed in the ways in which Tokugawa Japanese reinterpreted Chinese legends Confucian classics and historical terms Ng breaks down the longstanding dichotomies between model and the Other civilization and barbarism as well as center and periphery that have been used to define Sino Japanese cultural exchange He argues that Japanese culture was by no means merely an extended version of Chinese culture and Japan s uses and interpretations of Chinese elements were not simply deviations from the original teachings By replacing a Sinocentric perspective with a cross cultural one Ng s study represents a step forward in the study of Tokugawa intellectual history What the author has done with great success is to break down the longstanding dichotomies that have been established in prior scholarship between center and margins self and other empire and tributary states civilization and barbarism and so forth treating China and Japan on equal terms An impressive achievement Richard J Smith author of *The Qing Dynasty and Traditional Chinese Culture*

**The Demon at Aki Bridge and Other Japanese Tales** Haruo Shirane,2011 Haruo Shirane and Burton Watson renowned translators and scholars introduce English speaking readers to the vivid tradition of early and medieval Japanese folktales These dramatic and often amusing stories offer a major view of the foundations of Japanese culture **The Miracles of the Kasuga Deity** Royall Tyler,2016-04-05 In this annotated translation and study of an early fourteenth century Japanese devotional picture scroll set Royall Tyler illuminates the complex relationships between medieval Japanese religion and politics text and art The Kasuga Gongen genki The Miracles of the Kasuga Deity mingles text and painting on silk to tell the tale of miraculous events at the Kasuga shrine in Nara a site favored by the dominant Fujiwara clan for centuries The work s values are aristocratic but the text sheds light on the syncretic nature of the era s religious practices allowing Tyler to collapse the distinction between high and low forms of medieval Japanese religion Tyler provides a detailed examination of the scrolls the shrine and their history and political role He also elucidates the scrolls relationship to literary genre and religious practice including the interaction between Shintoism and Buddhism His copious annotations describe the work s historical context as well as its religious and cultural influences This study is essential for scholars of religion art historians and cultural historians alike

**Kenmu** Andrew Edmund Goble,2020-03-23 The short lived Kenmu regime 1333 1336 of Japanese Emperor Go Daigo is often seen as an inevitably doomed revanchist attempt to shore up the old aristocratic order But far from resisting change Andrew Edmund Goble here forcefully argues the flamboyant Go Daigo and his iconoclastic associates were among the competitors seeking to overcome the old order and renegotiate its structure and ethos Their ultimate defeat did not automatically spell failure rather the revolutionary nature of their enterprise decisively moved Japan into its medieval age By birth education and circumstances Go Daigo should have been a weak fatalistic bit player Instead this student of Chinese political theory was a bold actor with an unprecedented knowledge of the various regions of Japan who forced situations to his own benefit and led a rebellion that overthrew the Kamakura bakufu Kenmu Go Daigo s Revolution tells his extraordinary

personal story vividly reexamines original sources to discover the real nature of the Kenmu polity and sets both within the broader backdrop of social economic and intellectual change at a dynamic moment in Japanese history      **Seeds in the Heart** ,1999 Donald Keene a noted authority in the field offers a guide through the first 900 years of Japanese literature This period not only defined the unique properties of Japanese prose and prosody but also produced some of its greatest works

**Tales of Tears and Laughter** ,2021-05-25 The stories in this collection constitute just a small portion of a vast body of some four hundred short narratives known as otogizoshi They represent a cross section of medieval Japan in its richness and complexity a panoply of life teeming with all the possibilities and contradictions of the age      **Japan Encyclopedia** Louis-Frédéric,2002 Knowing Japan and the Japanese better Louis Fr d ric states in the introduction to this encyclopedia is one of the necessities of modern life The Japanese have a profound knowledge of every aspect and detail of Western societies Unfortunately we in the West cannot say the same about our knowledge of Japan We tend to see Japan through a veil of exoticism as a land of ancient customs and exquisite arts or we view it as a powerful contributor to the global economy the source of cutting edge electronics and innovative management techniques To go beyond these clich s we must begin to see how apparently contradictory aspects of modern Japanese culture spring from the country s evolution through more than two millennia of history This richly detailed yet concise encyclopedia is a guide to the full range of Japanese history and civilization from the dawn of its prehistory to today providing clear and accessible information on society and institutions commerce and industry sciences sports and politics with particular emphasis on religion material culture and the arts The volume is enhanced by maps and illustrations along with a detailed chronology of more than 2 000 years of Japanese history and a comprehensive bibliography Cross references and an index help the reader trace themes from one article to the next Japan Encyclopedia will be an indispensable one volume reference for students scholars travelers journalists and anyone who wishes to learn more about the past and present of this great world civilization      **At the House of Gathered Leaves**

Joshua S. Mostow,2004-07-31 This collection of Japanese women s diary literature nikki bungaku begins with The Takemitsu Journal also known as The Tale of the T nomine Lesser Captain c 962 an important precursor and model for the famous Kager Diary and Tales of Toyokage c 971 a fictionalized reworking of his own poems by Regent Koremasa himself It also includes the first complete English translations of the Hon in no Jiju and of the narrative section of The Collected Poems of Lady Ise The volume concludes with the Tales of Takamura 1185 1333 which Mostow describes as a site of struggle between masculine and feminine narrative styles      The Cambridge History of Japanese Literature Haruo Shirane,Tomi

Suzuki,2015-12-31 The Cambridge History of Japanese Literature provides for the first time a history of Japanese literature with comprehensive coverage of the premodern and modern eras in a single volume The book is arranged topically in a series of short accessible chapters for easy access and reference giving insight into both canonical texts and many lesser known popular genres from centuries old folk literature to the detective fiction of modern times The various period introductions

provide an overview of recurrent issues that span many decades if not centuries The book also places Japanese literature in a wider East Asian tradition of Sinitic writing and provides comprehensive coverage of women's literature as well as new popular literary forms including manga comic books An extensive bibliography of works in English enables readers to continue to explore this rich tradition through translations and secondary reading Traditional Japanese Literature Haruo Shirane, 2012-09-25 Haruo Shirane's critically acclaimed *Traditional Japanese Literature: An Anthology, Beginnings to 1600* contains key examples of both high and low styles of poetry drama prose fiction and essays For this abridged edition Shirane retains substantial excerpts from such masterworks as *The Tale of Genji* *The Tales of the Heike* *The Pillow Book* the *Manyōshū* and the *Kokinshū* He preserves his comprehensive survey of secular and religious anecdotes *setsuwa* as well as classical poems with extensive commentary He features no drama selections from influential war epics and notable essays on poetry fiction history and religion Texts are interwoven to bring into focus common themes styles and allusions while inviting comparison and debate The result is a rich encounter with ancient and medieval Japanese culture and history Each text and genre is enhanced by extensive introductions that provide sociopolitical and cultural context The anthology is organized by period genre and topic an instructor friendly structure and a comprehensive bibliography guides readers toward further study Praise for *Traditional Japanese Literature: An Anthology, Beginnings to 1600* Haruo Shirane has done a splendid job at this herculean task Joshua Mostow University of British Columbia A comprehensive and innovative anthology All of the introductions are excellent *Journal of Asian Studies* One of those impressive erudite must have titles for anyone interested in Asian literature *Bloomsbury Review* An anthology that comprises superb translations of an exceptionally wide range of texts Highly recommended *Choice* A wealth of material *Monumenta Nipponica* **The Journal of Asian Studies**, 1986

*Obsessions with the Sino-Japanese Polarity in Japanese Literature* Atsuko Sakaki, 2005-11-30 Using close readings of a range of premodern and modern texts Atsuko Sakaki focuses on the ways in which Japanese writers and readers revised or in many cases devised rhetoric to convey Chineseness and how this practice contributed to shaping a national Japanese identity The volume begins by examining how Japanese travelers in China and Chinese travelers in Japan are portrayed in early literary works An increasing awareness of the diversity of Chinese culture forms a premise for the next chapter which looks at Japan's objectification of the Chinese and their works of art from the eighteenth century onward Chapter 3 examines gender as a factor in the formation and transformation of the Sino-Japanese dyad Sakaki then continues with an investigation of early modern and modern Japanese representations of intellectuals who were marginalized for their insistence on the value of the classical Chinese canon and literary Chinese The work concludes with an overview of writing in Chinese by early Meiji writers and the presence of Chinese in the work of modern writer Nakamura Shin-ichirō A final summary of the book's major themes makes use of several stories by Tanizaki Jun-ichirō *The Ise Stories*, 2010-07-31 *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 In a series of 125 loosely connected episodes the Ise tells the story of a famous lover Captain Ariwara no Narihira 825 880 and his romantic encounters with women throughout Japan Each episode centers on an exchange of love poems designed to demonstrate wit sensitivity and courtliness Joshua Mostow and Royall Tyler present a fresh contemporary translation of this classic work together with a substantial commentary for each episode The commentary explores how the text has been read in the past and identifies not only the point of each episode but also the full range of historical interpretations many of which shaped the use of the Ise in later literary and visual arts The book includes reproductions from a version of the 1608 Saga bon printed edition of the Ise the volume that established Ise iconography for the entire Edo period 1600 1868 *Chinese and Japanese Music-Dramas* J. I. Crump, William P. Malm, 2020-08-06 *Chinese and Japanese Music Dramas* is the result of a conference on the relations between Chinese and Japanese music drama held at the University of Michigan Ann Arbor on October 1 4 1971 In addition to the Association for Asian Studies four U M departments participated in the conference the Center for Japanese Studies the Center for Chinese Studies the School of Music and the Speech Department One important inspiration for the creation of such an interdisciplinary conference was the fact that each participant had found after years of individual research on music drama in East Asia consistent frustration caused by attempts to deal on their own with multiple cultural and technical problems Another motivating force was an awareness among many members of the four disciplines involved that the topic is in fact one of the largest untouched fields of scholarly endeavor in both Asian and theatrical studies The collection opens with J I Crump's exploration of the Ming commentators who began to subject Yuan musical drama to the same critiques as other literature from the past In the second chapter Rulan Chao Pian looks to the structure of arias in Peking Opera for clues about what distinguishes this art form William P Malm turns to three key sources for the performance conventions of Japanese Noh drama to glean any Sino Japanese music relationships that exist in technical terms and practices In the fourth essay Carl Sesar analyzes a Noh play that stages the tension between Chinese influence and Japanese originality Roy E Teele concludes the volume with a formal study of Noh play structure to assess lineages of influence from Chinese dramatic forms After each contribution the editors print a transcript of the conference participants discussion of that paper providing the reader with a detailed and nuanced view of how the contributors understood and responded to each other's work



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