

3-1-2013

Welcome and Introduction to the Workshop

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Recommended Citation

Kamens, Edward, "Welcome and Introduction to the Workshop" (2013). *Waka Workshop 2013*.
<http://elischolar.library.yale.edu/waka2013/4>

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Waka Workshop @ Yale 2013, WELCOME AND INTRODUCTION (E. Kamens)



Welcome to New Haven and to the Loria Center.

I would like to introduce and extend a special welcome to several guests.

- Prof Robert Morrell of Washington University in St. Louis; and his wife and frequent co-author Sachiko Morrell;
- Prof. Edwin Cranston of Harvard University, and Fumiko Cranston;
- Prof. Jean-Noël Robert of the Collège de France;
- Prof. Hirano Tae of Jumonji University;
- and Prof. Hiroshi Araki, currently director of graduate programs and scholar in residence at Nichibunken, the International Research Center for Japanese Studies.

This workshop brings together many of us who have known one another and worked together for a very long time, including many veterans as well as hosts of earlier *waka* workshops—including the founders of the series, Stefania Burk and Christina Laffin--but but also many others who are meeting here for the very first time. For this reason among many I am very grateful that, with the support of our Council on East Asian Studies, I have been able to organize and hold this workshop here at Yale this year. The last *waka* workshop in this series was held at UCLA in the spring of 2011; plans for a 2012 workshop did not materialize, and indeed it may be a good idea to continue this series as a biennial event, giving us all the time needed to organize and plan properly—and to push forward with our work on *waka* in the meantime. It is certainly the case that one can't host a gathering of this kind without a great deal of assistance. That is why I'd like to thank my co-organizing team right now at the outset of our program rather than at its conclusion, and this also gives me an opportunity to introduce them to you: they are

- Joshua Frydman, a doctoral candidate here at Yale working on *uta mokkan*;
- Ashton Lazarus, also a doctoral candidate here at Yale working on medieval commoner performance; and
- Riley Soles, a second-year doctoral student here at Yale working on chuusei poetry and poetics.

It was in conversations last year with Riley about Shunzei, *Korai fūteishō*, *karon* and much else besides that the idea for this workshop emerged, and I am particularly grateful to Riley for planting that seed and helping to make this concept grow.

We have received extraordinary support and assistance from Jessica Chin, the Japan program coordinator in the Council on East Asian Studies; Jessica, we are all in your debt and we're not through yet. We also want to thank Haruko Nakamura, Japan librarian in the East Asia Library, for helping us arrange for a viewing of unique materials in the Beinecke Rare Book and Manuscript Library this afternoon, with assistance from Ashton.

Another reason that I thought this spring might be a good time for a workshop on *Shakkyōka* is the anticipated appearance of Stephen Miller's book, *The Wind from Vulture Peak*, (in the Cornell East Asian Monographs series), with both translations and analyses of many important groups of Heian-period *Shakkyōka*. Stephen, we're excited that you're here this weekend to talk to us about aspects of that project and we look forward to having your book in hand very soon. It is sure to provide new means for extending the circle of those interested in the study of Japanese Buddhist poetry.

Indeed, I think it is fair to say that by understanding what "*Shakkyōka*" is and what the place of such poetry is within the full scope of *waka* and of Japanese poesy and poetics writ large, we can better approach a fuller and more nuanced understanding of what *waka* is and of how we might posit and direct our future studies. *Shakkyōka* studies also present a welcome opportunity that can also be a daunting challenge, because such studies are *ipso factor* multi-disciplinary; that is to say, they inherently call upon us to be cognizant of literary history and literary critical methods and issues while also cognizant of religious history, thought, practices, and the methodologies of religious studies and Buddhist studies in particular—and more besides. *Shakkyōka* is a category that blurs categories.

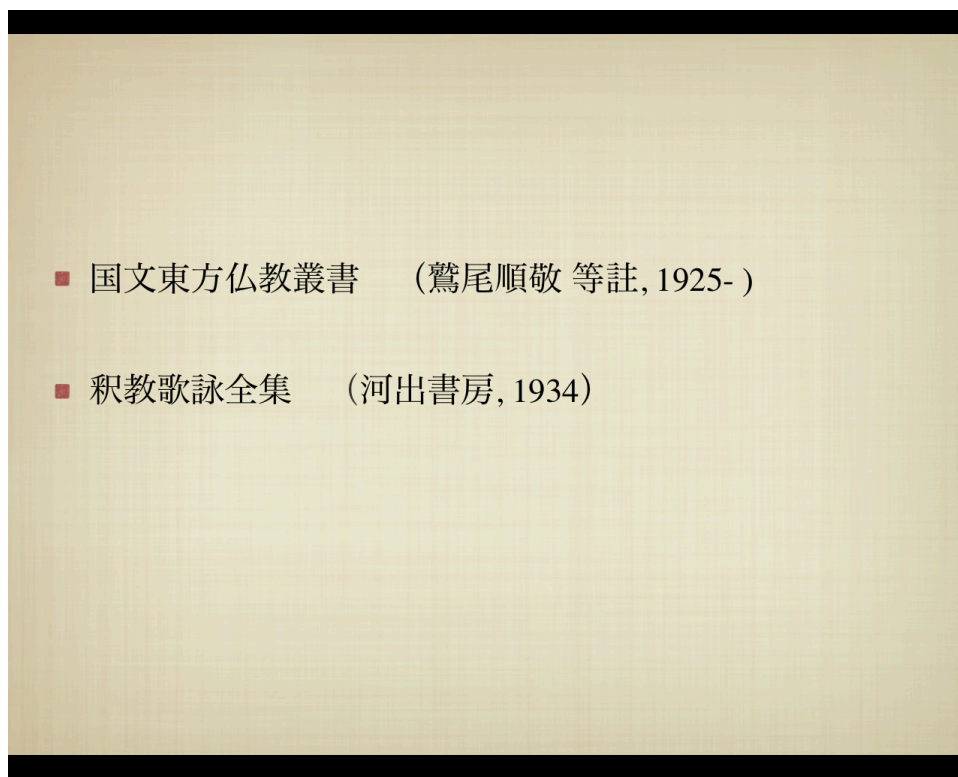
We anticipate that the presentations we'll hear today and tomorrow and the readings we will attempt will demonstrate these ideas and raise questions in particular about how we might pursue our studies of *Shakkyōka* and of Japanese Buddhist poetry and other related texts going forward from here and now. There is so much that can be done. In the course of teaching a seminar on *Shakkyōka* and related texts last semester, I learned something about a number of texts otherwise unfamiliar to me, at least, and about which I hope some of us here or other colleagues may someday be able to teach us more.

- 藤原忠通 (1097-1164), 『田多民治集』
- 寂然, 『法文百首』 (ca. 1156)
- 足利尊氏, 『經旨和歌』 (1355)

For example, one group of poems that calls out to me for further close study is Fujiwara no Tadamichi's 30 "Hokke sanbukyō waka" in *Tadamichi shū*, composed by Tadamichi during his regency, according to their comprehensive headnote, to convey the essence of Lotus teachings (*Hokke no kokoro*) to Emperor Konoe not long before Konoe's death at age 17 in 1155; this apparent didactic posture is also evident in the brief *sa-chū* exegeses that are also part of the body of the text.

Likewise there is Jakunen's fascinating *Hōmon hyakushu*, also a mid-12th century text, a 100-poem sequence or *centurie*, to use Prof. Robert's term, which also has the unique feature of internal commentary on each poem, also in the form of *sa-chū* or post-poem exegeses, generally believed to have been written by Jakunen himself; in this case there is a critical modern edition by Yamamoto Akihiro, of which Luciana Sanga has made some use in preparing the brief presentation she'll give tomorrow.

Yet more challenging but also quite intriguing would be a study of Ashikaga Takauji's *Kyōshi waka*, also known as *Muchū waka*, compiled in 1355 on the third anniversary of the death of his daughter and concluding some of his own verses as well as works by members of the Zen circle of Musō Kokushi. But study of this work might be hampered by the fact that the most recent editions are in *Kokubun Tōhō Bukkyō Sōsho* and in *Shakkyō kaei zenshū*, with little or no critical apparatus.



For that matter, I would like to know much more about the genesis and editorial conception of those two compendia, *Kokubun Tōhō Bukkyō Sōsho* and *Shakkyō kaei zenshū*, initiated in the late Taishō and early Showa periods, respectively. Perhaps some of you know what these publications might tell us about the historiography of this field of study and how its corpus and canon have taken shape.

■ 『類題法文和歌集注解』 27巻 (1790)

■ 畑中多忠 (藤原盛雄) (1734-97)

■ 藩主 伊達重村 (1742-1796)

■ 水野弘元、はしがき；間中富士子、解説；世界聖典刊行協会、1983

I have similar questions about a still earlier massive compilation, *Ruidai hōmon wakashū chūkai* (1790) and its compiler, the *Kangakusha* Hatanaka Tachū (1724-97) and the role of his patron Date Shigemura, particularly in the conceptualization of its content in sectarian or *shū-ha* groupings and other categories based on the poem-makers' institutional affiliations, among other things. Manaka Fujiko's *kaisetsu* in the 1983 re-print edition of this work no doubt sheds light on these matters, but that's still on my growing list of items to which I, for one, have not yet given the attention they are due.

- 実海、『訳和和歌集』 五卷、1652刊
- 平間長雄、『片岡山』 五卷 『富緒川』 三卷 1691刊
- 浄慧、『説法和歌釈教題林集』 八卷 1695編纂

I also want to know more about the still earlier Buddhist poetry collections of the 17th century—Jikkai's 『訳和和歌集』 (printed in 1652), Hirama Nagamasa's (平間長雄) 『片岡山』 and 『富緒川』 (printed in 1692), and Jōkei's (?) 『説法和歌釈教題林集』 (compiled in 1695). The sheer variety of terms used in these titles to identify the category, type, or practice of “Buddhist poem”-making surely invites some scrutiny, as do the range and limits of sources used by these compilers and the nature of their modes of commentary. By tossing out these titles of works that I, for one, have not yet studied in any detail, I hope that I have at least reminded us all that this is, after all a, workshop—an occasion and space for posing questions, for presenting work in progress or perhaps even at its most initial stages, awaiting much fuller development and fruition. The work we will share here is but a harbinger of work that lies ahead.