

Japanese GR8040 (Graduate Seminar in Premodern Japanese Literature): Spring 2024

# The *Man'yōshū*: Methods and Topics

Tuesdays 4:10-6pm • 405 Kent Hall

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Office Hours: by appointment, on Zoom by default, with in-person option:

<https://calendly.com/lurie-columbia/virtual-office-hours>

MYS reference hours in 622 Kent Hall: Mondays and Fridays 11am-12pm & 2-3pm

The earliest surviving anthology of Japanese vernacular poetry, and among the largest such collections, the *Man'yōshū* is a central text of the Japanese literary tradition and a fundamental source for the cultural, religious, and intellectual history of the ancient period. Its importance is hard to overstate, but so are the challenges of working with such an enormous and complex text. Luckily it has been the object of over a thousand years of dedicated philological scholarship that provides a rich and nuanced body of knowledge to support reading and study. This semester we will explore the tips of three icebergs: reading only several dozen of the 4500+ MYS poems; working with a handful of modern and contemporary sources rather than delving into the long history of its reception; and heuristically approaching the anthology on its own terms, with only glances at its intertextual relationships with Sinitic models and with other literary works of early Japan.

In addition to providing an introductory overview of the MYS, this class aims to equip students to independently read its poetry in the original. This requires a significant degree of familiarity with the basic research tools surveyed in the **Appendix**. Please read through those pages in advance of our first meeting and refer to them as we move forward through the semester. Here is a TL/DR summary of how we will approach poems in this class:

- 1) Read the poem in the **SNKBZ edition**, relying on the notes and *gendaigoyaku* to gain a basic understanding of what it means and (equally important) an initial sense of where the problems lie.
- 2) Look up any difficult or important words in the *Jidaibetsu kokugo daijiten Jōdaihen*.
- 3) Use the data from the **Hanawa shobō MYS CD-ROM-ban** to search for other examples of key words, phrases, or lines, and—as time allows—look at the SNKBZ annotation for those contexts as well.

The procedure up to this point should be followed for EVERY ASSIGNED POEM (note that all three of these sources are available on Courseworks). What to do beyond this will vary according to the nature of the poem and your interest in it, but next steps are likely to include:

- 4) Read the notes and commentary in the following (in descending order): the SNKBT, Omodaka's *MYS chūshaku*, the *MYS Zenchū* (unless bk. 16), Itō's *Shakuchū*.
- 5) Learn about the textual history of the poem from the *Kōhon MYS*.
- 6) Research scholarship on the poem, its author, genre, context in the anthology, etc.

Because of the extended closure of Starr Library we will have difficulty accessing many necessary references, but I will make my office available for four hours a week for you to consult those that I have there. See the Appendix for details.

## Prerequisites

Considerable facility with classical Japanese, and the ability to read modern scholarly Japanese quickly and accurately, are mandatory prerequisites.<sup>1</sup> Familiarity with *kanbun* and/or Classical Chinese is also strongly encouraged, but students without those skills can be accommodated. Please contact me if you have any questions about the necessary background for the course.

## Assignments and Workflow

Each week's assignment includes primary readings along with assorted secondary sources (all available as PDFs on Courseworks). Because of the introductory nature of this course the expectation is that you will read the secondary sources first. Make a **posting to the Courseworks discussion section** responding to one or more of these *secondary readings* by **9am on Monday**; then send me (not the entire class) a **short email** (a few sentences; one paragraph at the most) about some specific aspect of the *primary reading* (concerning, for example, a problematic word or line, an interesting idea or image, etc. etc.) by **9am on Tuesday**. Our course meeting on Tuesday afternoon will largely be devoted to reading and translating from the assigned poems, but we will also discuss issues raised by the secondary readings and the postings about them.

The lion's share of the work for this course will take place week by week in the postings and class preparation, but all students expecting a letter grade will also be asked to write a **short paper (ca. 4000 words)**—or complete another project of comparable magnitude—dealing with some aspect of the MYS. Students are strongly encouraged to consult with me about this by early April; it is due by **Friday 11 May**.

Additionally, in keeping with the goal of equipping class members to work with the MYS independently, **the final two weeks of class are devoted to student-led sessions**. Short (max. 1 paragraph) proposals outlining topics of interest to you (if possible with specific poems cited) are due from all students expecting a letter grade by **Friday 9 March**, and you are strongly encouraged to arrange a meeting with me to discuss this beforehand.

## Schedule

### 1) 16 Jan. Introduction

David Lurie, "Introduction: Writing, Literacy, and the Origins of Japanese Literature" in *The Cambridge History of Japanese Literature*, (Cambridge University Press, 2016), pp. 15-21

Mack Horton, "MYS in Overview," in *Traversing the Frontier* (Harvard University Asia Center, 2012), pp. 432-465<sup>2</sup>

Mark Morris, "Waka and Form, Waka and History," *Harvard Journal of Asiatic Studies* 46:2 (1986), pp. 551-610

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<sup>1</sup> Students are encouraged to review the short chapter on Nara period grammar in Prof. Shirane's *Classical Japanese* (pp. 308-324; **PDF on Courseworks**).

<sup>2</sup> The 'introduction to the MYS in English' is a mini-genre of its own; see also Edwin Cranston's entry in the *Encyclopedia of Japan* (Kōdansha, 1983); my entry in the *Princeton Encyclopedia of Poetry and Poetics* (4th ed.; 2012), and Horton's chapter in the *Cambridge History of Japanese Literature*.

2) 23 Jan. **First and Last Poems**

Murata Migifumi, “MYS no hajime to owari,” *MYS no kiso chishiki* (Kadokawa, 2021), p. 39

Shinada Yoshikazu, “Yūryaku tennō no gyoseika,” *Seminā MY no kajin to sakuhin 1* (1999), pp. 46-60

Ōhama Mayuki, “Tenpyō hōji sannen shōgatsu tsuitachi no enka,” *Seminā MY no kajin to sakuhin 9* (2003), pp. 242-54

1:1 and 20:4516 (with SNKBT and *Zenchū* commentary as well as SNKBZ)

3) 30 Jan. **Imperial Anthology: Books 1 and 2**

Torquil Duthie, “Poetry Anthology as Imperial History,” *MYS and the Imperial Imagination in Early Japan* (Brill, 2014), pp. 161-200

Kōnoshi Takamitsu, “Shijō o fukumu ‘rekishi’ sekai,” *MYS o dō yomu ka* (Tōkyō daigaku shuppankai, 2013), pp. 93-123

*zōka*: 1:2-4, 29-31, 51

*sōmon*: 2:85-88, 103-104

*banka*: 2:159, 194-95

4) 6 Feb. **Textual Variance: How and Why to Use the *Kōhon MYS***

Suzuki Takashi, “Kanji to MYS,” *MYS no kiso chishiki*, pp. 122-146

Tanaka Hiroshi, “MYS o fukugen suru,” “” pp. 150-60

Watanabe Takashi, “Kōhon MYS to sakuin,” “” pp. 212-14

Ogawa [Komatsu] Yasuhiko, “Kōhon MYS no rinen to hōhō,” *MY shahongaku nyūmon* (Kasama shoin, 2016), pp. 12-26

8:1614 (SNKBZ, SNKBT, *Kōhon*)

11:2513-14 (“”)

11:2602 (“”)

5) 13 Feb. **Kunkogaku: The Philology of the MYS**

**This week, start by reading 2:131-33, and then investigate the poems discussed and cited by Omodaka et al. as you read the secondary selections, using at least the SNKBZ. [NO COURSEWORKS POSTING THIS WEEK]**

Omodaka Hisataka, “Miyama mo saya ni sayagedomo,” *MY kokei* (Kōbundō, 1941), pp. 25-55

Short essays on “yomi” by Aoki Shūhei, Kudō Rikio, and Mori Masamori from *MYS o yomu tame no kiso hyakka* (Gakutōsha, 2003), pp. 199-207

6) 20 Feb. **Sinitic Precedents and Intertexts 1: Yamanoue Okura**

Nishi Kazuo, “Chūgoku bungaku to MYS,” *MYS no kiso chishiki*, pp. 298-316

Nicholas Morrow Williams, “Being Alive: Doctrine versus Experience in the Writings of Yamanoue no Okura” *Sino-Japanese Studies* 23 (2016), pp. 60-115

5:813-14; the preface and *kanshi* immediately before 5:897 (悲歎俗道假合即離易去難留 詩一首并序); 5:897-903

7) 27 Feb. **The MYS and the History of Writing**

David Lurie, Chap. 6, “The Poetry of Writing,” *Realms of Literacy* (Harvard University Asia Center, 2011), pp. 254-311

Uchida Masanori, Okuda Toshihiro, and Inui Yoshihiko, “Hiragana no seiritsu made” and “Moji kankyō to shite no kanji bunken,” *Man'yōgana to hiragana* (Sanseidō, 2019), pp. 5-54

3:351 (typical mixed logograph-centric inscription from early book)

5:793 (first all-phonograph poem in the anthology)

11:2401 (*ryakutaika* 略体歌 from *Hitomaro kashū*)

11:2434 (*hiryakutaika* 非略体歌 from “”)

15:3624 (phonographic with some logographs)

19:4292 (mixed inscription)

**SPECIAL EVENT: Lecture on the history of the *kana* script by Prof. Kawajiri Akio,  
Thurs. 29 Feb., 405 Kent Hall**

8) 5 March ***Uta mokkan: The MYS from the Outside***

Suzuki Takashi, “Naniwazu no uta,” and Inoue Miyuki, “Mokkan to MYS,” *MYS no kiso chishiki*, pp. 147-50 and 235-39

Ueno Makoto, “Uta to mokkan to,” *MY bunkaron* (Mineruva shobō, 2018), pp. 330-56

Josh Frydman, “Composing the Canon,” *Inscribed Objects and the Development of Literature in Early Japan* (Brill, 2023), pp. 186-213, followed by pp. 72-79

7:1391; 10:2205; 16:3807

Excerpt from the *kana* preface to the KKS (SNKBT), with full translation from Duthie, *The Kokinshū: Selected Poems* (Columbia, 2023), pp. 225-35

**SHORT PROPOSALS FOR STUDENT-LED SESSIONS DUE 9 MARCH**

**SPRING BREAK: NO CLASS 12 MARCH**

9) 19 March **MYS as Poetic Encyclopedia: Book 10**

Haruo Shirane, “Poetic Topics and the Making of the Four Seasons,” *Japan and the Culture of the Four Seasons* (Columbia University Press, 2012), pp. 25-55

Kōnoshi Takamitsu, “Uta no sekai no hirogari to seijuku,” *MYS o dō yomu ka*, pp. 151-84

Table of contents (目録) for bk. 10 (SNKBT)

1812, 1821, 1892, 1917, 1966, 1995, 2158, 2180, 2240, 2298, 2314, 2340

10) 26 March **Another Ōtomo, Another MYS: Lady Sakanoue**

Aso Mizue, “MYS no onna-uta,” *Jōdai bungaku* 76 (1996), pp. 1-15

Danica Truscott, *Assembling the MY Woman: Paratext and Persona in the Poetry of Ōtomo no Sakanoue* (UCLA PhD. Diss., 2022), pp. 1-41, 92-122, and 136-47

3:379-80; 3:460-61; 4:522-28

**SPECIAL EVENT: Lecture on the poetry of Higuchi Ichiyō by Prof. Janine Beichman,  
Thurs. 28 March, 405 Kent Hall**

11) 2 April **Poems of the East: Book 14**

Shinada Yoshikazu, “Azuma-uta no bungakuteki ichizuke wa dono yō na shiya o hiraku ka,” *Kokubungaku* 35:5 (May 1990), pp. 76-83

Go Tetsuo, “Hyōshō to shite no Azuma-uta,” *Jōdai bungaku* 94 (2005), pp. 1-10

Table of contents for bk. 14 (SNKBT)

3348, 3351, 3352, 3373, 3386, 3399, 3414, 3425, 3439, 3484, 3569, 3577

12) 9 April **Sinitic Precedents and Intertexts 2: The *Tanabata* Topos**

Edward Schafer, “Star Women” and “The Sky River,” *Pacing the Void* (University of California Press, 1977), pp. 131-48 and 257-62

Kojima Noriyuki, “Tanabata o meguru shi to uta,” *Jōdai Nihon bungaku to Chūgoku bungaku* vol. 2 (Hanawa shobō, 1964), pp. 1120-53

Kojima lists the following *tanabata* poems; look through the SNKBZ pdf quickly to get a sense of where they all are, and then decide for yourself which to focus on.<sup>3</sup>

8:1518-1529 (Okura); 8:1544-46; 9:1686; 9:1764-65; 10:1996-2033 (*Hitomaro kashū*);

10:2034-93; 15:3611 (Hitomaro); 15:3656-58; and by Ōtomo no Yakamochi: 17:3900,

18:4125-27; 19:4163; 20:4306-13

**Your Tuesday morning email to me should mention the poem(s) you are interested in discussing in class**

13) 16 April **Student-led session 1**14) 23 April **Student-led session 2****FINAL PROJECT DUE FRIDAY 10 MAY****APPENDIX: Guide to Texts and References**

The standard edition of the MYS until the postwar period was the **1643 Kan’ei woodblock edition** 寛永版本, which provided the point of departure for Edo commentaries as well as Meiji, Taishō, and early Shōwa editions and references, but contemporary editions generally take as their base text the **Nishi-honganji manuscript** 西本願寺本, a Kamakura-period recension that is the oldest surviving complete manuscript.<sup>4</sup> Scholarship on the MYS employs the numbering of the 1901-1902 *Kokka taikan* 国歌大観, with poems almost universally cited by book and poem number (e.g. 20:4516).<sup>5</sup>

The focus of this course is learning how to do original research on the MYS, which means coming to terms with a wide array of references and research tools. What follows is a

<sup>3</sup> Kojima’s chart on p. 1136 includes all the MY poems that are explicitly labeled as *tanabata*-related, but there are some possible *tanabata* poems that are unlabeled, so his list is not necessarily comprehensive.

<sup>4</sup> A scan of the Kan’ei edition is available online from the Waseda library. There is a photographic reproduction of the Nishi-honganji manuscript (Shufu no tomo-sha, 1993-1996) in Starr Library and in my office.

<sup>5</sup> Differences in content and ordering between the Kan’ei edition and the Nishi-Honganji manuscript are among the reasons that the editors of the *Shinpen kokka taikan* (1983-1992) created a new numbering system for the *Man’yōshū*, but precisely because the old system is baked into the commentaries and editions that form the basis of scholarship on the text, the new numbers have not been widely adopted.

highly selective guide. **All of these books are available for you to consult in my office Mondays and Fridays 11am-12pm & 2-3pm**; please don't email ahead of time; these are drop-in hours, and you can expect me to be there unless I've notified you of a cancellation.<sup>6</sup> Additionally, some of the following are provided in electronic form on Courseworks (as indicated below), and some are in the temporary reference section in Avery Library (underlined). Other reference works can be requested for delivery and consultation in Butler Library. **Please do not recall any MYS-related books from the Starr collection without checking with me first.**

1) There are several **electronic versions**, but the most useful is the **Hanawa shobō MYS CD-ROM-ban edition** (2001). (**Data files available on Courseworks.**) Familiarizing yourself with this resource is an essential first step for this seminar. You may also want to acquire a **single-volume paper edition** including the original kanji text and its reading; the standard is the one from Hanawa shobō that formed the basis of the CD-ROM version (*MYS honbunhen*, revised 1998), but others include *MYS* (Ōfūsha, 1972; includes some indication of variant *kun* readings) and *Shinkōchū MYS* (Izumi shoin, 2008; indicates Nara period vowel distinctions, elided syllables, and new as well as original *Kokka taikan* numbers); there is also a recent two-volume paperback Iwanami bunko edition (*Genbun MYS*, 2015-2016).

2) The **standard modern annotated edition** is that of the *Shinpen Nihon koten bungaku zenshū* (SNKBZ; Shōgakkan, 1994-96; included in Japan Knowledge, but please use the **PDF available on Courseworks.**) Notes are abbreviated but judicious and reliable, with even coverage. If you consult only one edition, it should be this one, which will serve as our point of departure for every poem we read for this course. (See section 8 below for the other editions we will regularly use.)

3) **Indexes**: the Hanawa shobō CD-ROM data will serve for most searching purposes, but it is good to know about other resources. The two key categories of index are the **line index** (*kakku sakuin* 各句索引) and the **concordance** (*sōsakuin* 総索引). Paper editions of the former include a companion to the Hanawa one-volume edition (*MYS kakku sakuin*, 1966) and appendices to the SNKBT and *Shakuchū* (see section 8 below). The old *Man'yōshū sōsakuin* 万葉集総索引 (1929-1931, and in multiple later editions) is now largely superfluous, but because it employs the Kan'ei edition as a base text it remains of value for working with premodern commentaries. An essential resource (and a true concordance despite the title) is the *MYS sakuin* (Hanawa shobō, 2003), which is a convenient and well-designed finding list for the complete MYS vocabulary based on the CD-ROM data. Additionally you will frequently make use of **indices of poets** (*kajin[jinmei] sakuin* 歌人[人名]索引) and **placenames** (*chimei sakuin* 地名索引); versions of these appear at the ends of the SNKBZ paper volumes (not in our PDF but on Japan Knowledge) and also in most of the guides listed in section 4 below. A final index to keep in mind is the CD-ROM *Man'yōshū denshi sōsakuin* (Hanawa shobō, 2009), which allows more complex and targeted searching than with the original 2001 CD-ROM data. I don't have a copy of this but the library includes it in the dedicated terminal for Japanese-language CD-ROM references: <https://clio.columbia.edu/catalog/10124674> (**availability during Starr closure still unclear**).

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<sup>6</sup> Depending on my schedule that day I may be able to help you with the references, but fundamentally I expect to use that time to do my own work. If you need to consult about anything please use Calendly to make an office hours appointment.

#### 4) Guides to the MYS. A complete list would be much longer but here are the essentials:

- *MYS no kiso chishiki* (Kadokawa, 2021): *the place to start*; we will read multiple chapters from this book, and I have some copies for interested students to purchase (\$20, cash or Venmo, first come first served).
- *Man'yōshū kanshō jiten* (Kōdansha, 2010; partial reprint of *MYS o yomu tame no kiso hyakka* [Gakutōsha, 2003]): simpler and more approachable than the foregoing, but with much less bibliographical information.
- *MY Minzokugaku o manabu hito no tame ni* (Sekai Shisōsha, 2003): valuable discussion of ethnographically inflected scholarship in the tradition initiated by Orikuchi Shinobu.
- *MY kotohajime* (Izumi shoin, 1995): still very useful collection of tables, indices, etc. (**PDF on Courseworks**)
- *MYS jiten* (Gakutōsha, 1993): also dated but includes essential guides to manuscripts, commentaries, Chinese intertexts (**PDFs of these three on Courseworks**), and other aspects of the anthology.<sup>7</sup>
- *MYS jiten* (Kōdansha, 1985): even more dated, but valuable for a table of *man'yōgana* phonographs and other useful indices and collections of data.

5) **Thematic article collections.** There are a lot of this kind of thing, but the two classics are *MYS o manabu* (8 vols; Yuhikaku, 1977-78) and *Seminā Man'yō no kajin to sakuhin* (12 vols; 1999-2005). These are dated (especially the former), but still very useful. *MYS o manabu* is organized by book and the *Seminā* by poet (as the title suggests) so they have complementary coverage. The *Seminā* volumes include extensive bibliographies that go up to the end of the 20th century (as for the rest of Japanese literary studies, the postwar period was a particularly fertile one for scholarship on the MYS). For more recent scholarship, start with *MYS no kiso chishiki* (section 4 above) and consult the journals listed in section 7 below.

6) **Thematically re-edited texts of the MYS.** This is an old tradition—the MYS itself refers to a now-lost encyclopedia-style categorized collection of poetry (the *Ruijū karin* of Yamanoue Okura), and one of the major early manuscripts is re-edited on topical lines (the late Heian *Ruijū koshū*).

- *Bunrui MYS* (Iwanami, 1930): poems re-organized encyclopedia-style into celestial, geographical, zoological, botanical, technological, and anthropological categories
- *MYS nenpyō* (Iwanami, 1932): poems re-organized temporally
- *Sakusha ruibetsu nendaijun MYS* (orig. 1932; reprint Benseisha 1984): poems organized by poet (ordered temporally) and then sub-ordered by date of composition (when known)
- *Tēma-betsu MYS* (Ōfū, 2001): supplements the *Bunrui MYS* with poems collected in overlapping and distinct categories

7) **Specialized journals.** Articles concerning the MYS can be found in general journals such as the two *Kokubungaku* (published by Gakutōsha and Shibundō and both now defunct) and among others the ongoing *Kokugo to kokubungaku* and *Kokugo kokubun* (as well as a legion of smaller *kiyō* 紀要), but the best places to look for specialist research are the following; **pay particular attention to the first two**, which thankfully have open access to all but the most recent issues.<sup>8</sup>

- *Man'yō* (1951- ; **digitized up to 3 years prior**) <https://manyoug.jp/memoir>
- *Jōdai bungaku* (1952- ; **digitized up to 2018**) [https://jodaibungakukai.org/02\\_contents.html](https://jodaibungakukai.org/02_contents.html)
- *Ronshū jōdai bungaku* (1970- )
- *MYS kenkyū* (1972- ) <http://rr2.hanawashobo.co.jp/products?cat=2>
- *Mibukushi* (1976-) <http://www.mifukushikai.org/03kikansi.html>
- *MY gobun kenkyū* (2005-2012)

<sup>7</sup> Haga Norio's "MYS hikaku bungaku jiten" from the 1993 *MYS Jiten* was retitled "Tenseki juyō no shomondai" when reprinted in his *MYS ni okeru Chūgoku bungaku no juyō* (Hanawa shobō, 2003); this is the source of our scan.

<sup>8</sup> It is still incomplete, and work on it appears to have stalled, but the 万葉集主要論文所収歌句データベース is a detailed database of specialist articles on the MYS: [https://www.manyou.gr.jp/SMAN\\_2/index.html](https://www.manyou.gr.jp/SMAN_2/index.html)  
To search periodical literature in general use CiNii <https://cir.nii.ac.jp/> and the NDL <https://ndlsearch.ndl.go.jp/>



8) **Specialized reference works.** Do not forget to consult general reference works such as the *Nihon koten bungaku daijiten* (Iwanami shoten, 1983-85), *Kokushi daijiten* (1979-1997; on JapanKnowledge without illustrations), and *Nihon kokugo daijiten* (second ed. 2000-2002; also on JapanKnowledge). The following are a select few additional resources that are particularly valuable for working with the MYS; **the last is especially important and you should get into the habit of consulting it automatically.**

- *MY shahon nyūmon* (Kasama shoin, 2016)
- *MYS shinjigo jiten* (Kokugakuin daigaku, 2008): <https://d-museum.kokugakuin.ac.jp/many/>
- *Jōdai bungaku kenkyū jiten* (Ōfū 1996)
- *Jōdai setsuwa jiten* (Yūzankaku, 1993)
- *MY kotoba jiten* (Yamato shobō 2001)
- *MY shokubutsu jiten* (Hokuryūkan 1995)
- *Jidaibetsu kokugo daijiten Jōdai-hen* (Sansaidō, 1967; **PDF version on Courseworks**)

8) **The major modern commentaries.** After the SNKBZ, the next annotated edition to consult is the *Shin Nihon koten bungaku taikai* (SNKBT; Iwanami: 1999-2003), which stresses Chinese precedents and often provides a helpful counterpart to the SNKBZ (the *bekkan*, which I do not have, contains indexes to lines, people, places, and pillow-words; **all 5 SNKBT volumes are available as Maruzen ebooks through CLIO**). The text of the Iwanami bunko paperback edition (2013-2015) is based on the SNKBT but includes corrections and expansions. A third classic postwar edition is the *Shinchō Nihon koten shūsei* (Shinchōsha, 1976-1984), which has comparatively helpful *gendaigoyaku* and pays special attention to the arrangement (*hairitsu*) of the poems; this and the recent **Kadokawa bunko paperback** (4 vols.; 2009) reflect the scholarship of Itō Haku (1925-2003), who also wrote arguably the best single-authored commentary of the past 50 years: the *MYS shakuchū* (Shūeisha, 1995-2000). More abbreviated but still worthwhile is the *Waka bungaku taikai* edition (Meiji shoin, 1997-2015) by Inaoka Kōji (1929-2021). **The fundamental postwar commentary is that of Omodaka Hisataka (1890-1968), the MYS chūshaku (1957-1968), which should be the first text you consult after the SNKBZ and SNKBT.** There is some unevenness in coverage and quality, but this serves as a compilation of the commentarial tradition up until the mid-20th century, and it remains unmatched in its precision and erudition. Also valuable is the nearly complete *MYS zenchū* (bks. 1-15, 17-20; Yūhikaku 1983-2005), for which each volume has a different commentator. There are more recent commentaries by Tada Kazuomi (*MYS zenkai*; Chikuma shobō, 2009-2010) and Aso Mizue (*MYS zenka kōgi*; Kasama shoin 2006-2015), but **if you consult Omodaka, the Zenchū, and Itō's Shakuchū, you will have a good grasp of the issues and a rich sense of the major arguments of premodern commentators. In addition to the SNKBT, these three will be the main additional commentaries we consult in this class.** For more detail on the commentarial tradition, see Misaki Hisashi's useful guide from the 1993 *MYS jiten* and pp. 204-232 of the *MYS no kiso chishiki* (**PDFs on Courseworks**). NOTE: As mentioned above, the *gendaigoyaku* in the *Shinchō Nihon koten shūsei* edition are generally more helpful than those found in other modern commentaries; for similarly useful (albeit dated or eccentric in terms of the underlying scholarship) prewar *gendaigoyaku*, see Kōnosu Morihiro's *MYS zenshaku* (1930-35; 2nd ed. 1954-58) and Orikuchi Shinobu's *Kōyaku MYS* (1916-1917), both of which are available for viewing or download from the NDL Digital Collections.

9) **The variorum edition.** The textual history of the MYS is enormously complex (for a helpful overview see guides by Hayashi Tsutomu from the 1993 *MYS jiten* and Tanaka Hiroshi from *MYS no kiso chishiki* [**PDFs on Courseworks**]) but thankfully we have an excellent, comprehensive reference in the *Kōhon MYS* 校本万葉集. Originally published in 1924 and



supplemented repeatedly, the most recent version comes to 21 volumes (Iwanami shoten, 1979-1994). Using the Kan'ei edition as a base text, it records variant *kanji* and readings from dozens of manuscripts, woodblock printed editions, commentaries, poetic treatises, and so on. Week 4 is devoted to introducing this crucial resource, and **you should make a habit of checking it regularly for any poem you are working on**. A valuable, though still incomplete online alternative is provided by the *Man'yōshū kōhon dētabēsu*: [https://www.manyou.gr.jp/SMAN\\_1/](https://www.manyou.gr.jp/SMAN_1/)

11) **English language translations.** Across various publications, all of the poems of the MYS have been translated multiple times, but there is no single book that combines comprehensiveness and reliability. Here is a partial list of major English language renditions.<sup>9</sup>

- Jan Ludwyk Pierson, *The Manyōsū* (21 vols.; Brill, 1929-64): a monumental—though dated and eccentric—complete translation worth examining even if only for the excitement of seeing volumes dedicated to Hitler and Mussolini; but also, the notes are extensive and the base text is the Kan'ei woodblock edition, so still of some lingering value.
- Nippon gakujutsu shinkōkai, *The Man'yōshū: One Thousand Poems* (1940; 1965 Columbia University Press reprint available at <https://clio.columbia.edu/catalog/8861409>): A good selection representing under a quarter of the anthology; omits pillow-words but reads well (thanks to the input of the poet Ralph Hodgson [1871-1962]).
- Levy, Ian Hideo, *The Ten Thousand Leaves vol. 1* (Princeton University Press, 1981): elegant and more-or-less reliable renditions of Books 1-5; sadly, that's all there is.
- Doe, Paula, *A Warbler's Song in the Dusk* (University of California Press, 1982): as a poetic biography of Ōtomo no Yakamochi, this book contains nearly 400 translations, mainly of his prolific output, from across the anthology (but with emphasis on bks. 17-20).
- Cranston, Edwin, *A Waka Anthology vol 1: The Gem-Glistening Cup* (Stanford University Press, 1993): precise and accurate translations, with sometimes impressionistic commentaries, of about a third of the anthology.
- Vovin, Alexander, *Man'yōshū* (Global Oriental, 2012-2024: bks. 1-2, 5, 14-20<sup>10</sup>): these volumes include extensive commentary but should be consulted with great care; for a brief discussion of the issues involved, see Torquil Duthie's review of Book 1 in the *Bulletin of the School of Oriental and African Studies* (81:1, Feb. 2018, pp. 182-83 [**PDF on Courseworks**]).
- Horton, Mack, *Traversing the Frontier* (Harvard University Asia Center, 2012): in addition to a complete translation of the 145 Silla Embassy poems that make up the first half of Book 15, contains dozens of translations of poems from elsewhere in the anthology.

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<sup>9</sup> See Eric Rutledge's review of Levy's book in the *Harvard Journal of Asiatic Studies* (43:1, Jun. 1983, pp. 263-290) for a discussion of early renditions; more generally, students interested in the history of *waka* translation are encouraged to read Mack Horton's "Making it Old: Premodern Japanese Poetry in English Translation," *Asia Pacific Translation and Intercultural Studies* 5:2 (2018), pp. 110-204.

<sup>10</sup> Book 10 is scheduled to be posthumously published later this year.