Course Rationale:
Motoori Norinaga (1730-1801) needs no introduction to any student of Japanese history, literature, or religion. He was the central figure of the kokugaku movement and is often treated as a protonationalist forerunner of 19th and 20th century ideologies of State Shinto and Nihonjinron. His pugnacious chauvinism, combative approach to rivals and predecessors, and occasional willful irrationalism are offset by a unique combination of brilliance, erudition and creativity. Along with Kūkai, Ogyū Sorai, and a handful of others, he is a true colossus of Japanese intellectual history, but he also remains a vibrant presence: especially in the study of early Japanese language and literature, his ideas and interpretations continue to shape scholarship over two centuries after his death.

This course is meant to be a forum for discussing Norinaga from multiple perspectives, but above all it will be a space for studying his work in relation to the texts it centered on: the Tale of Genji, classical waka poetry, and the Kojiki. It would take many semesters to encompass the totality of his oeuvre, and while the structure of this syllabus reflects what was most important to him—in particular his engagement with the Kojiki—it has been necessary to omit his linguistic scholarship (e.g. Kanji san’on kō or Kotoba no tama no o); the waka he composed in great numbers throughout his life; polemical treatises (e.g. Gyojū gaigen or Kuzubana); important work on the Man’yōshū; commentaries on senmyō, norito, the Shin kokinshū, and the poetry of Ton’a; travelogues, diaries, and autobiographical essays; and a wealth of other fascinating material.

Norinaga was many things—poet, ideologue, philologist, teacher, polemicist, essayist—but it is the contention of this course that he was fundamentally a commentator on classical works. Accordingly our principal goal is to understand better his stance as a reader, to grasp his instantiation of what the comparatist John Henderson refers to as the “assumptions” and “strategies” of commentary. A secondary goal is to investigate his distinctive gikobun style and vocabulary, a remarkable transformation of classical Japanese into a vehicle for fluid argument and polemic. As much as is possible given the time constraints of a single semester-long class, we will also examine aspects of Norinaga’s intellectual context (especially his relationship to commentarial predecessors) and his scholarly reception in the twentieth century.

Prerequisites:
A grounding in kanbun and/or classical Chinese will be enormously helpful, but the only firm prerequisite is a solid command of classical Japanese. Note, though, that this is an advanced graduate seminar with extensive readings in premodern primary sources and also in modern Japanese scholarship. Students with concerns about their ability to keep up should consult with the instructor before registering for the class.
Requirements:
1) Consistent attendance/participation, including in-class reading and translation of sources.
2) Occasional presentations on selected secondary sources.
3) Regular postings and emailed mini-reports about primary and secondary readings (see below).
4) A short final project (see below), due on Friday 15 May.¹

Course Materials and Resources:
With the exception of Gus Heldt’s Kojiki translation (see the week of 25 March), all required readings will be available on Courseworks. Certain works (Uiyamabumi, Shibun yōryō, Isonokami sasamegoto) have been provided in their entirety even though we will only read excerpts. The entire Motoori Norinaga zenshū (Chikuma shobō, 1967-1993) has been placed on reserve (see the appendix below for an abbreviated table of contents). In addition to standard dictionaries of classical Japanese and references such as the Nihon koten bungaku daijiten and the Kokushi daijiten, students should regularly consult the excellent Motoori Norinaga jiten (Tōkyōdō shuppan, 2001) in the reference room; the website of the organization that edited it, the Motoori Norinaga kinenkan, also contains much valuable information: http://www.norinagakinenkan.com/

Along with the other English-language sources listed in the appendix, students should be particularly aware of two recent translations: Michael Marra’s anthology, The Poetics of Motoori Norinaga, and John Bentley’s rendition of about half of Tamagatsuma (both are on reserve). Finally, for orthographic reasons Norinaga’s writings, like all non-kanbun texts, are difficult to manipulate digitally, but e-texts of certain key works (with notes about their provenance) are also provided on Courseworks.

Postings and Reports:
Each week, students are required to submit a brief posting (approximately 500 words) on Courseworks by midnight on Sunday. This posting will raise questions about or otherwise respond to the secondary reading(s) for that week (marked with *). Then, as part of preparation for in-class reading and translation of the primary source(s), by midnight on Tuesday students are also required to email to me (do not post on Courseworks) a short mini-report (a few sentences or a brief paragraph) about a particular key word, phrase, or grammatical pattern used by Norinaga in that week’s reading.

Final Project:
Students have three options for the final project: 1) an exegesis of a key term analyzed in one or more of their mini-reports; 2) a sub-commentary on a passage in which Norinaga interprets a classical work; 3) an analysis of an untranslated Norinaga text (or more likely, a short section of a text) not addressed in this course. The resulting paper is meant to be a short (around 10 pages) analytic exercise, with minimal reliance on secondary sources; unless very heavily annotated, translations will not be accepted. Please keep this project in mind from the beginning of the semester, and consult with me in advance of the presentation of work in progress during the final class session (Wednesday 29 April).

¹ In extraordinary circumstances an extension of a few days may be granted but I will not permit any incompletes in this course.
Schedule:

I) 21 Jan. Introduction

II) 28 Jan. First Steps into the Mountains
   1) * Nosco, Remembering Paradise, chaps. 2 and 3 (pp. 15-67)
   3) Nishimura, “First Steps into the Mountains” (introduction to and translation of Uiyamabumi)

III) 4 Feb. Genji I: Essentials of Murasaki’s Work
   2) Translation of the first two books of Genji monogatari tama no ogushi [1796] (=revision of Shibun yōryō from the forthcoming Shirane/Harper Genji Reader
   3) Selections from Shibun yōryō [1763] (Shinchō Nihon koten shūsei edition)

IV) 11 Feb. Genji II: Essentials, continued
   1) * Lewis Cook, “Genre Trouble”
   2) Selections from Kogetsushō: “Amayo no shina-sadame” from Hahakigi and “Monogatari-ron” from Hotaru
   3) Further selections from Shibun yōryō

V) 18 Feb. Interval: Twentieth Century Perspectives on Norinaga
   [NO MINI-REPORT THIS WEEK]

VI) 25 Feb. Waka I: Ancient Whisperings
2) * Kate Wildman Nakai, review of *Things Seen and Unseen, Monumenta Nipponica* 44:2 (1989), pp. 224-228
3) Selections from *Isonokami sasamegoto [1763?]* (Shinchō Nihon koten shūsei edition)

VII) 4 March. **Waka II: Whisperings, continued**
1) * Peter Flueckiger, “Motoori Norinaga and the Cultural Construction of Japan,” Imagining Harmony*, (chap. 6) pp. 173-209
2) Further selections from *Isonokami sasamegoto*

VIII) 11 March. **Waka III: A Telescope for the Kokinshū**
2) Pre-Edo commentaries on selected *Kokinshū* poems, as collected in Takeoka Masao, *Kokin wakashū zen-hyōshaku* (Yū bun shoin, 1976)
3) Commentary on the same poems by Keichū (*Kokin yozaišō*, 1691) and Kamo no Mabuchi (*Kokin wakashū učigiki*, 1789)
4) Translation and commentary on these poems from *Kokinshū tōkagami [1793]* *(Motoori Norinaga zenshū* vol. 3)

**18 MARCH: SPRING BREAK**

**25 March:** No class meeting, but over the break students are asked to read the following:
1) Gus Heldt’s *Kojiki* translation (*The Kojiki: An Account of Ancient Matters* [Columbia University Press, 2014]) [on reserve in Starr Library but purchasing a copy is recommended]

**Courseworks posting** on Henderson and Gumbrecht is due by midnight on Tuesday the 24th.

IX) 1 April. **Kojiki Commentary I**
1) * Kōnoshi Takamitsu, “Constructing Imperial Mythology: *Kojiki* and Nihon shoki”
3) SKIM: Ann Wehmeyer, *Kojiki-den, Book 1*
4) Selected passages from *Kojiki* book 1 (Shinpen Nihon koten bungaku zenshū edition): early gods, Izanaki and Izanami
5) Selected passages from the *Kojiki-den [completed 1798]* *(Motoori Norinaga zenshū* vols. 9-12) [accompanied by relevant pages from Kōnoshi’s 4-volume subcommentary]
X) 8 April. **Kojiki Commentary II**
   1) *Isomae Jun’ichi, “Reappropriating the Japanese Myths: Motoori Norinaga and the Creation Myths of the Kojiki and Nihon shoki”*
   3) Selected passages from *Kojiki* book 1: Susano’o and Amaterasu
   4) Selected *Kojiki-den* passages

XI) 15 April. **Kojiki Commentary III**
   1) *Naoki Sakai, “Phoneticism and History,” Voices of the Past (chap. 8), pp. 240-279*
   3) Selected passages from *Kojiki* book 2: Yamato Takeru
   4) Selected *Kojiki-den* passages

XII) 22 April. **Kojiki Commentary IV**
   1) *Susan Burns, Before the Nation, (chaps. 2 and 3), pp. 35-101*
   2) Selected passages from *Kojiki* book 3: Nintoku and Iwanohime
   3) Selected *Kojiki-den* passages

XIII) 29 April. **The Jeweled Basket**
   1) Selections from *Tamagatsuma [1793-1801]* (Nihon shisō taikei edition) (also consult John Bentley’s partial translation)
   2) *Student presentations about final projects (Courseworks posting will be a paragraph-long abstract)*
   [NO MINI-REPORT THIS WEEK]

**Final Papers:** Due on Friday 15 May
Appendix I:  
Bibliography of Secondary Literature on Motoori Norinaga

A) English language sources (an extensive, though not exhaustive, listing)
Caddeau, Patrick. *Appraising Genji: Literary Criticism and Cultural Anxiety in the Age of the Last Samurai* (State University of New York Press, 2006).
———. and Haruo Shirane, eds. Reading The Tale of Genji: Sources from the First Millennium (Columbia University Press, 2015).


McEwan, J. R. “Motoori’s View of Phonetics and Linguistics in his Mojigoe no kanazukai and Kanji san on kō” Asia Major New Series 1 (1949), 109-118


McNally, Mark. Proving the Way: Conflict and Practice in the History of Japanese Nativism (Harvard University Asia Center, 2005)


Wehmeyer, Ann. *Kojiki-den, Book 1* (East Asia Program, Cornell University, 1997)

**B) Japanese language sources (a highly selective listing, mainly of single-author monographs, to serve as a point of departure)**

Hino Tatsuuo. *Norinaga to Akinari: Kinsei chūki bungaku no kenkyū* (Chikuma shobō, 1984)
Iwata Takashi. *Norinaga gaku ronkyū* (Ōfū, 2008)
Kanazawa Hideo. *Norinaga to Sandaikō: Kinsei Nihon no shinwateki sekai* (Kasama shoin, 2005)
Kobayashi Hideo. *Motoori Norinaga* (Shinchōsha, 1977)
*Kokubungaku: Kaishaku to kanshō* (Kōdansha sensho mechie, 2010-2014)
Muraoka Tsunetsugu. *Motoori Norinaga* (Iwanami shoten, 1928 [originally published 1911])
Ōkubo Tadashi. *Motoori Norinaga no Man’yōgaku* (Ōyashima Shuppan, 1947)
Sugita Masahiko. *Norinaga no Genjigaku* (Shintensha, 2011)
Takahashi Toshikazu. *Norinaga no kagaku* (Izumi shoin, 1996)
Tanaka Kōji. *Motoori Norinaga: Bungaku to shisō no kyojin* (Chūkō shinsho, 2014)
Appendix II:
Abbreviated Table of Contents of the Chikuma shobō
*Motoori Norinaga zenshū* (1967-1993)

第1巻: 宇比山踏; 玉勝間; 答問録
第2巻: 排蘆小船; 石上私淑言; 歌詠展開表一ほか5編
第3巻: 古今集遠鏡; 新古今集美濃の家づと; 美濃の家づと折添 ほか3編
第4巻: 漢文要領; 源氏物語年紀考; 源氏物語玉の小鏡 ほか2篇
第5巻: てにをは経鏡; 詞の玉の緒; 字音假字用格 ほか4編
第6巻: 萬葉集重載歌及卷の次第; 萬葉集玉の小琴; 萬葉集問目 ほか4編
第7巻: 續紀宣命問目; 出雲国造神壽後釋; 大祇詞後釋; 續紀歷詔詞解; 神代正語
第8巻: 天祖都城辨識; 駄戎攛言; くず花
第9巻: 古事記伝1
第10巻: 古事記伝2
第11巻: 古事記伝3
第12巻: 古事記伝4;
第13巻: 本居宣長伺筆;
第14巻: 古事記雜考; 直靈 ほか17編;
第15巻: 鈴屋集; 石上稿;
第16巻: 日記; 在京日記;
第17巻: 書簡集;
第18巻: 詩文稿; おもひぐさ ほか25編;
第19巻: 濟世録; 諸用帳; 金銀入帳 ほか
第20巻: 家のむかし物語; 別本家の昔物語; 本居氏系図 ほか31編;
別巻1: 都考抜書; 事務覚書; 賀茂真淵添削詠草; 補遺 ほか10編
別巻2: 田中道詹後撰集疑問; 加藤疎足後撰集疑問; 石塚龍虞疑問; 石塚龍虞疑問浄書本;
石塚龍虞仏字清濁疑問; 本居宣長・長瀬真幸・答問書; 萩原元克・本居宣長・問答録; 五部書誦弁加評; 義瀬真幸・橘千蔭・詠歌問答の評; 歌合評; 村田春海歌論添削; 野中の清水添削; 月の出しご添削; 末第家集序文添削; 古事記頌題歌集; 鈴屋翁七十賀会集; 杂録; 公文書. 系譜下書. 附録
別巻3: 断袋日記. 藤のとも花. 瑯俐問答. 前津東園会兼題; 四月廿一日大人御旅宿会兼題.
なぐさの浜づと. 香良洲の花見. 己未紀行. 鴨鶴集. 玉の名づき. 京みやげ. 鈴屋大人都日記. 改正塚墓図. 太平翁御手記之写. 御葬式. 勤書. なげきの下露. 山むろ日記. 時雨のにき. 追悼歌文集. 故翁略伝. 恩願. 鈴屋翁略年譜. 末簡集. 書簡集補遺. 松原氏系図. 宇計比言. 源氏四季風景詞. 蔵書目. 歌合詠補遺. 鈴屋集補遺年譜あり 索引あり