

## Errata and Updates

*Yosano Akiko and The Tale of Genji* was published more than a decade ago in 2000. Several readers have been kind enough to point out errors and omissions; others have provided leads to people, performances, and texts that I hadn't been able to trace when the manuscript went to press. These corrections are listed below. I have also taken the opportunity to include some bibliographical references that I failed to mention in the footnotes. During the twelve years I spent researching and writing *Akiko and Genji*, it was my good fortune to live for extended periods in half a dozen countries and more than a dozen different rooms in dormitories, flats, and other people's houses. Occasionally losing track of things I'd read was the price of such a peripatetic life. A wealth of new research on the nineteenth- and twentieth-century reception of *The Tale of Genji* has been published since 2000 and I cannot claim to have kept up with it all. Here I have confined myself to noting some of the material about Akiko and *Genji* that has appeared since my book was first published.

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### Introduction

p. 5 note 10: A slightly revised version of Edwin A. Cranston's beautiful essay "Young Akiko" appears in his collection *The Secret Island and the Enticing Flame: Worlds of Memory, Discovery, and Loss in Japanese Poetry* (Ithaca: Cornell East Asia Series, 2008), pp. 19-49.

p. 8 note 19: Among the postwar studies of *Midaregami* listed here, I should have cited Matsuda Yoshio, *Midaregami kenkyū* (Isshōdō Shoten, 1952).

p. 8 note 19: Claire Dodane's Ph.D. dissertation has been published as *Yosano Akiko: Poète de la passion et figure de proue du féminisme japonais* (Paris: Publications Orientalistes de France, 2000). See my review in *Monumenta Nipponica* 55.4 (2000): 612-14.

p. 8 note 19: Janine Beichman's *Embracing the Firebird: Yosano Akiko and the Birth of the Female Voice in Modern Japanese Poetry* (Honolulu: University of Hawai'i Press, 2002) is now the most detailed account in a Western language of Akiko's provincial childhood and adolescence, her meeting with Yosano Tekkan, and their ensuing amour. The final one hundred pages of Beichman's book brilliantly elucidate how the *Midaregami* collection was edited and structured. See my review in *Harvard Journal of Asiatic Studies* 64.1 (2004): 205-10.

### Chapter One

p. 23 first line: Hagiwara Hiromichi was born in 1815, not 1813.

p. 23 note 19: Patrick W. Caddeau's Ph.D. dissertation has been published as *Appraising Genji: Literary Criticism and Cultural Anxiety in the Age of the Last Samurai* (Albany: State University of New York Press, 2006).

p. 25 note 28: I was wrong to state that the two late eighteenth-century versions of the *Kokinshū* were the first complete translations of a classical text into modern Japanese. In fact, the first would seem to have been *Ise monogatari hirakotoba* (The Tales of Ise in Plain

Words) by Ki no Zankei (dates unknown), illustrated by Hishikawa Moronobu (1618-1694), published more than a century earlier in 1678. In this work, the prose of *Ise monogatari* is translated into the seventeenth-century vernacular, while the poems are given in their original form and provided instead with an extended paraphrase. For a printed edition, see *Tsūzoku Ise monogatari*, ed. Imanishi Yūichirō, Tōyō Bunko no. 535 (Heibonsha, 1991), pp. 2-142. My thanks to Joshua Mostow of the University of British Columbia for this correction.

p. 27 line 7: *Amayo monoga-tari damikotoba* should be *Amayo monogatari damikotoba*, no hyphen.

p. 27 note 36: The most reliable edition of *Matsukage nikki* (In the Shelter of the Pine) is Miyakawa Yōko, *Yanagisawa-ke no kotengaku (jō): Matsukage nikki* (Shintensha, 2007), based on Machiko's two holograph manuscripts in the Yanagisawa Bunko. Miyakawa's edition also includes copious annotations and a modern Japanese translation.

p. 28 line 4: Among the Edo period women readers of *Genji* I neglected to mention here is the peasant, poet, and political activist Matsuo Taseko (1811-1894). See Anne Walthall, *The Weak Body of a Useless Woman: Matsuo Taseko and the Meiji Revolution* (Chicago: Chicago University Press, 1998), esp. pp. 35-37, 103.

p. 29 note 40: Nakanoin Michikatsu was born in 1556, not 1558.

pp. 30-31: For a full account of the debate over the moral advisability of women reading *The Tale of Genji*, see P. F. Kornicki, "Unsuitable Books for Women: *Genji Monogatari* and *Ise Monogatari* in Late Seventeenth-Century Japan," *Monumenta Nipponica* 60.2 (2005): 147-93.

## Chapter Two

p. 36 line 15: When I wrote that Hō Shō "reinvented herself as 'Akiko'" I perhaps did not make it sufficiently clear that "Akiko" was a pen name. Shō remained Akiko's legal name: her Japanese Empire Passport (Nippon Teikoku Kaigai Ryoken), for example, issued on Meiji 45.3.26/26 March 1912), gives her name as Yosano Shō.

p. 37 note 9: My translation of Wakita Haruko's essay "The Japanese Woman in the Premodern Merchant Household" was eventually published in a special issue of *Women's History Review* 19.2 (2010): 259-82.

p. 42 note 29: I should also have noted Rebecca L. Copeland's discussion of the *Jogaku zasshi* survey in her essay "The Meiji Woman Writer 'Amidst a Forest of Beards'," *Harvard Journal of Asiatic Studies* 57.2 (1997): 383-418.

p. 43 note 32: Iwamoto Zenji is an error for Iwamoto Yoshiharu.

p. 44: On Koganei Kimiko: Shimauchi Keiji, *Bungō no kotenryoku: Sōseki, Ōgai wa Genji o yonda ka*, Bunshun Shinsho no. 264 (Bungei Shunjū, 2002), writes that in 1884, Ōgai had his parents buy Kimiko a copy of *Kogetsushō* with money left over from the sum he had received to prepare for his period of study in Germany (p. 92, based on the detailed account in "Mori Otto ni," an essay by Kimiko included in her collection *Mori Ōgai no keizoku*, 1943).

Shimauchi also points out (p. 89) that Kimiko's "Yubi kuitaru onna" is an essay (not a story) in which she discusses a novel by the Austrian writer Ferdinand Raimund (1790-1836) that reminds her of one of the tales told in the "Rainy Night Ranking of Women" section of the 'Hahakigi' chapter of *Genji*. Kimiko's essay was published in Mori Ōgai, ed., *Kagekusa* (Shun'yōdō, 1897), pp. 614-17.

p. 50: On the journal *Myōjō*, see Claire Cuccio, "Constructing the Artist and the Arts in Late Meiji Japan," *Transactions of the Asiatic Society of Japan*, 4th series, vol. 22 (2008): 151-72; and the same author's "Inside *Myōjō* (Venus, 1900-1908): Art for the Nation's Sake," Ph.D. dissertation, Stanford University, 2005.

### Chapter Three

p. 55 lines 7-9: Kannotō Akio, "Yosano Akiko no yonda *Genji monogatari*," in *Genji monogatari e Genji monogatari kara*, ed. Nagai Kazuko (Kasama Shoin, 2007), pp. 284-90, convincingly argues that the text of *Genji* Akiko first encountered was most likely the illustrated small-format woodblock-printed edition from the early Kanbun period (ca. 1661) that she used throughout her life.

p. 63 note 36: On Suematsu's translation of *Genji*, see Rebekah Clements, "Suematsu Kenchō and the First English Translation of *Genji monogatari*: Translation, Tactics, and the 'Women's Question'," *Japan Forum* 23.1 (2011): 25-47.

p. 66 line 18: 1476 should be 1472 (Bunmei 4).

p. 68: Mikami Sanji died in 1939, not 1936.

### Chapter Four

pp. 72-73: On Akiko's meeting with Auguste Rodin, see her account "Rodan-ō ni atta hi," published in the June 1916 issue of *Shinchō* and later collected in *Warera nani o motomuru ka* (1917); TYAZ 15:336-42.

p. 75 note 7: Katagiri Yōichi's essay "Yosano Akiko no koten kenkyū," has been reprinted in his collection *Genji monogatari izen* (Kasama Shoin, 2001), pp. 461-91. Also in this note, Yosano Tekkan's poem "Nihon o saru uta" was first published in *Myōjō* no. 10 (January 1901): 104-8.

p. 79: On Akiko's trip to Paris in 1912, I should have cited Janine Beichman, "Akiko Goes to Paris: The European Poems," *Journal of the Association of Teachers of Japanese* 25.1 (1991): 123-45.

p. 87: After the sentence ending "...until the *Shin-shin'yaku Genji monogatari* began to appear in October 1938," I should have cited Tamura Sachi, "Yosano Akiko yaku *Genji monogatari* shoshi," *Tsurumi Daigaku kiyō* no. 32 (1995): 157-98, on the printing history of the *Shin'yaku* and the *Shin-shin'yaku*.

p. 88 line 15: 'Suetsu-muhana' should be 'Suetsumuhana', no hyphen.

p. 89 line 1: Hinata Kimu's dates are 1884-1967.

p. 89 note 49: For a biography of Hinata, later Hayashi Kimu(ko), see Mori Mayumi, *Taishō bijinden: Hayashi Kimuko no shōgai* (Bungei Shunjū, 2000). Also in this note, *Joshi bundan* 9.11 should be 9.13 (November 1913); *Joshi bundan* 9.12 should be 9.14 (December 1913). References are to the *Joshi bundan* published by Fujin Bungeisha, not the identically named journal published by Joshi Bundansha. My thanks to Koyama Noboru of the Cambridge University Library for tracking down these references.

## Chapter Five

p. 99 note 19: The extent of Akiko's cuts is tabulated in Seki Reiko, *Ichiyō igo no josei hyōgen: sutairu, media, jendaa* (Kanrin Shobō, 2003), pp. 306-7. On the *Shin'yaku*, see also the same author's "Uta, monogatari, hon'yaku: Yosano Akiko *Shin'yaku Genji monogatari* ga chokumen shita mono," in *Genji monogatari no gendaigoyaku to hon'yaku*, ed. Kawazoe Fusae, *Kōza Genji monogatari kenkyū* vol. 12 (Ōfū, 2008), pp. 135-64.

p. 105 Saibara: my translation of the second line is incorrect. It should read, "Come my lord, I shall make you my son-in-law." See the discussion in *Kodai kayō shū*, ed. Tsuchihashi Yutaka and Konishi Jin'ichi, *NKBT* 3:415.

p. 109 line 24: Genji's "attempted conquest of Utsusemi" should be simply his "conquest of Utsusemi." See Royall Tyler, "Lady Murasaki's Erotic Entertainment: The Early Chapters of *The Tale of Genji*," *East Asian History* 12 (1996): 67-68.

## Chapter Six

p. 122 line 8: Janine Beichman, *Embracing the Firebird: Yosano Akiko and the Birth of the Female Voice in Modern Japanese Poetry* (Honolulu: University of Hawai'i Press, 2002), p. 300 note 1, corrects an error in my interpretation of this letter: *kon yo* is "the next world" not "this world."

## Chapter Seven

p. 135 line 10: Kannotō Akio, "Kaisetsu: *Shin'yaku Genji monogatari* to maboroshi no *Genji monogatari kōgi*," in *Yosano Akiko no Shin'yaku Genji monogatari*, 2 vols. (Kadokawa Shoten, 2001), pp. 509-21, provides a detailed account of Akiko's relations with Tenmin, as well as the fate of the Ten'yūsha publishing company for which she originally began her *Genji* commentary. On p. 522 of this essay, Kannotō also suggests that Akiko was able to work on the two *Genji* projects—the commentary for Kobayashi Tenmin in *bungotai* and the translation for Kanao Bun'endō in *kōgotai*—without feeling any sense of conflict because she conceived of them as entirely separate enterprises.

p. 137 line 17: I was wrong to state that Yosano Hiroshi's letter to Tenmin of 4 September 1923 "begins abruptly." The quoted passage is actually an *ottegaki*, a sort of PS, traditionally added in the space at the right-hand edge of the paper before the letter proper begins. My thanks to Thomas Harper of Leiden University (Ret.) for this correction.

p. 139 note 12: the sole surviving page of Akiko's commentary is now in the collection of the Kyoto Prefectural Library and Archives.

p. 139 note 13: "Yosano Akiko's Poems 'In Praise of *The Tale of Genji*'" was published in *Monumenta Nipponica* 56.4 (2001): 439-86.

p. 144 note 24: On the subject of the Yosanos' involvement with the *Nihon koten zenshū* series, see also Kōuchi Nobuko, "Shuppan 'taishūka' to Yosano fusai: *Nihon koten zenshū* kankō shūhen," in her *Yosano Akiko to shūhen no hitobito* (Sōjusha, 1998), pp. 281-318.

p. 151: A recording of the musical suite *Genji monogatari*, including Akiko's recitation of the opening section of the 'Kiritsubo' chapter, has survived, and may be heard on *The Legendary of [sic] Suzuki Quartet*, with Suzuki Shin'ichi (1898-1998, deviser of the "Suzuki method," first violin), Suzuki Kikuo (second violin), Suzuki Akira (viola), and Suzuki Fumio (cello), recorded 1936, Quartett Haus Japan QHJ-1003, 2008, compact disc. The suite is just under twenty minutes long and was composed by Suzuki Fumio. Heartfelt thanks to Margaret Mehl of Copenhagen University for locating this CD.

The section of the recording that features Akiko's recitation of *Genji* can also be heard on *Yomigaeru jisaku rōdoku no sekai*, Columbia Music Entertainment COCP-33360, no date, compact disc. My thanks to Kannotō Akio for alerting me to the existence of this CD. See also Kannotō's essay "Yosano Akiko no rōdoku shita *Genji monogatari* no tekisuto wa nani ka: *Shin-shin'yaku Genji monogatari* no shūhen," *Heianchō bungaku kenkyū*, 2nd series, no. 16 (2008): 39-41.

p. 152: On Akiko's translation of the *Kagerō nikki*:

Imanishi Yūichirō's view, as set out in the "Kaisetsu" to his Iwanami Bunko edition of *Kagerō nikki* (Iwanami Shoten, 1996), pp. 331-33, is as follows: it is truly unfortunate that Akiko's translation of *Kagerō nikki* was prepared from the *Nihon koten zenshū* text edited by Masamune Atsuo and published in 1928, itself based on the first printed version of *Kagerō nikki*, a woodblock edition that appeared in Genroku 10 (1697). Although the copy of the Genroku edition used by Masamune contained handwritten corrections by students of Keichū, these do not do enough to make up for a base text that is marred by errors and omissions. Akiko prepared her translation in the summer of 1937; if only she had been able to wait a few more months, she would have been able to make use of a commentary based on the much more reliable Katsuranomiya manuscript of *Kagerō nikki*, Kita Yoshio's *Kagerō nikki kōgi*, which was published by Musashino Shoin in December 1937. My thanks to Hirose Chisako of Doshisha Women's College of Liberal Arts for directing me to Imanishi's edition of *Kagerō nikki*.

p. 153: Further evidence that the first edition of the *Shin-shin'yaku* was a commercial failure is cited by Kawazoe Fusae, *Genji monogatari jikūron* (Tokyo Daigaku Shuppankai, 2005), p. 378, and includes Mori Fujiko's recollection, in her *Midaregami* (Rukkusha, 1967), p. 248, that Kanao was determined to make the 1939 celebratory banquet as lavish as possible so as to compensate for the fact that he wasn't able to pay Akiko as much as he wished; and Yosano Shigeru's remark, in a lecture given in 1968, that "my mother's *Tale of Genji* didn't sell even a thousand copies."

p. 154: For a more detailed discussion of Tanizaki's translation of *Genji*, see Ibuki Kazuko and G. G. Rowley, "'The Tanizaki *Genji*': Inception, Process, and Afterthoughts," with

translations by Thomas Harper of Tanizaki Jun'ichirō's "On Translating *The Tale of Genji* into Modern Japanese" (1938) and "Some Malicious Remarks" (1965), in *The Grand Old Man and the Great Tradition: Essays on Tanizaki Jun'ichirō in Honor of Adriana Boscaro*, edited by Luisa Bienati and Bonaventura Ruperti (Center for Japanese Studies, The University of Michigan, 2009), pp. 25-52.

Kannotō Akio, Emeritus Professor of Atomi University, has since 2001 published a series of research notes and essays on the subject of Akiko and *Genji*. See, for example, his "Akiko to ōchō jidai," *Kokubungaku: kaishaku to kanshō* 73.9 (2008): 38-46, on the inception of the *Shin-shin'yaku*; the various locations of Akiko's draft manuscript; and a comparison of one page of her draft manuscript with the final, published version. His "Yosano Akiko *Shin-shin'yaku Genji monogatari* no shippitsu, seiritsu no kei'i," in *Genji monogatari no gendaigoyaku to hon'yaku*, ed. Kawazoe Fusae, *Kōza Genji monogatari kenkyū* vol. 12 (Ōfū, 2008), pp. 165-99, provides a much more detailed account of the material covered in chapter seven of my book.

## Chapter Eight

p. 174 note 16: Kawazoe Fusae, *Genji monogatari jikūron* (Tokyo Daigaku Shuppankai, 2005), p. 342, traces the first appearance of Akiko's response to Waley's translation to an essay entitled "Saikin no kansō," *Yokohama bōeki shinpō*, 17 December 1933.

## Appendix A

p. 183: Add: Akiko's review of Fujioka Sakutarō's *Kokubungaku zenshi: Heianchōhen* (Kaiseikan, 1905) in *Myōjō*, 3 November 1905, p. 111. I am indebted to Seki Reiko, *Ichiyō igo no josei hyōgen: sutairu, media, jendaa* (Kanrin Shobō, 2003), pp. 40-41, for alerting me to the existence of this review.

p. 185: After the entry for *Shin-shin'yaku Genji monogatari*: The 522 pages of the manuscript of *Shin-shin'yaku Genji monogatari* in the collection of the Yosano Akiko Museum in Sakai can now be viewed on the National Institute of Japanese Literature website:

<http://base1.nijl.ac.jp/~kindai/index.html>

A further 69 pages of the manuscript in the collection of Kuramadera are also viewable on the NIJL website.

p. 185: Akiko's earlier essays on Izumi Shikibu are: "Onna shijin Izumi Shikibu (jō)," *Josei* 13.1 (January 1928): 209-16; "Onna shijin Izumi Shikibu (chū)," *Josei* 13.2 (February 1928): 119-29; and "Onna shijin Izumi Shikibu (ge)," *Josei* 13.3 (March 1928): 98-115.

## Appendix B

p. 190: The essay by Kume Kunitake that Akiko mentions here is "*Genji monogatari* no sakusha oyobi sono setsu," *Nōgaku* 7.5 (1909): 1-7.

p. 190 note 5: page no. should be 180, not 175-82.

## Bibliography

p. 204 entry for Harper “More Genji Gossip”: Teachres should be Teachers