

THE SAMURAI IN MYTH AND HISTORY

CAS HI 370
Spring 2014
MWF 1:00-2:00 p.m. CAS 322

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Office: 226 Bay State Road, #203
Office Hours: M 11-12, W 11-12:30

This course explores the history of the image and experiences of samurai in Japanese history. It examines how samurai have defined themselves, and how others have portrayed them in literature, art, plays, film, and animation. Through these media, we will track how samurai ideals have been created, contested, and transformed over time, and investigate how and why they have come to function in modern times as one of the most widely recognized Japanese “traditions,” not simply in Japan but around the globe.

REQUIREMENTS AND GRADING

Active and *thoughtful* participation is crucial to the success of this course. Students will write two short essays (4 pages) and one longer research paper (10 pages). In the short essays, students will analyze a primary source (literary work, art, play) and a film in relation to the history of a topic presented in the week’s readings and/or lectures. Students can choose the weeks on which they want to base their essays, but one essay must be handed in by **March 3** and the second by **April 7**. In their research papers, students will choose **a particular samurai** (either from a list distributed in class or in consultation with the instructor) and analyze the representation of that figure in three different eras and/or media (literature, statues, paintings, prints, kabuki theater, museum collections, comic books, music videos, TV shows, films animation, video games, etc.). A one-page discussion of your choice of research topic (which samurai you have chosen) and a bibliography are due **March 29**. Research papers will be due at the start of class on **April 30**. All assignments must be completed to receive a passing grade in the course.

In lieu of a standard research paper, you may choose to create and submit a 3-6 minute (6-min. maximum; 4-min. average) narrated movie [using iMovie or another similar program] about a person, place, thing, or event relevant to the class. Geared to a non-specialist audience, the film should make ample use of primary documents and images as well as secondary sources. Of course sound and visual effects may also be used.

Filmmakers will submit the following together with their movies:

1. A script of the narration
2. A short bibliography of works consulted (including web-based materials and digital databases used) as a means of demonstrating the extent of the student’s research (University of Chicago citation style)
3. A short written treatment of research methods and presentation goals (speak with the instructor for clarification on expectations)

4. Any supporting materials used—transcripts of primary documents or translations, for example

Class Participation: 10%

Short Essays: 25% (each), one due by 3/3 and the second by 4/7

Final Paper (or iMovie): 40%

REQUIRED READING

Available for purchase at Amazon.com

Ikegami, Eiko, *The Taming of the Samurai: Honorific Individualism and the Making of Modern Japan* (Cambridge, Mass.: Harvard University Press, 1995)

Katsu Kokichi, *Musui's Story: The Autobiography of a Tokugawa Samurai* (Tucson: University of Arizona Press, 1995)

Mishima Yukio, *Patriotism* (New York: New Directions Books, 1995)

Nitobe Inazō, *Bushidō: the Soul of Japan* (any edition or online)

Sato, Hiroaki, *Legends of the Samurai* (Woodstock, N.Y.: Overlook Press, 1995)

All other readings can be found online on the course **Blackboard website**.

PLAGIARISM

Plagiarism is a serious offense against intellectual community and will not be tolerated. You are advised to review the college's definitions of and policies regarding plagiarism and cheating, which are available online and in print. See, for example: <http://www.bu.edu/cas/undergraduate/conductcode.html>.

ATTENDANCE

Attendance at every class meeting is expected. It is your responsibility to contact the professor in advance if you will be unable to attend class, and to get notes, handouts, instructions, etc. from the sessions you have missed.

SCHEDULE

Weekly readings are to be completed **prior to** Wednesday's class meeting so that discussions can be informed and productive.

SYLLABUS

WEEK 1: INTRODUCTION

JAN. 15: COURSE INTRODUCTION

JAN. 17: SAMURAI IMAGE AND SAMURAI HISTORY

Hiroaki Sato, *Legends of the Samurai* (Overlook, 1995), xiii-xxxiii.

WEEK 2: WARRIORS AND JAPAN'S CLASSICAL AGE

JAN. 20: NO CLASS—MLK JR. DAY

JAN. 22: WARRIORS IN EARLY JAPANESE MYTHS AND TEXTS

JAN. 24: POLITICS AND COURTIER RULE IN THE HEIAN AGE

Ikegami, 3-14, 45-77.

Sato, 3-21, 34-46, 59-60, 80-87.

*Donald Keene, *Anthology of Japanese Literature* (Grove Press, 1955), 97-161.

*Karl F. Friday, *Hired Swords: The Rise of Private Warrior Power in Early Japan* (Stanford: Stanford University Press, 1992), 1-7, 167-177.

WEEK 3: THE ADVENT OF WARRIOR GOVERNMENT

JAN. 27: THE DAWN OF THE SAMURAI

JAN. 29: YOSHITSUNE: SUPREME WARRIOR AND TRAGIC HERO

JAN. 31: FILM—SHIN HEIKE MONOGATARI

*Keene, *Anthology of Japanese Literature*, 179-191.

*Waley, *The Noh Plays of Japan*, “Atsumori,” 64-73.

*Ivan Morris, “Minamoto no Yoshitsune: Victory Through Defeat” *The Nobility of Failure: Tragic Heroes in the History of Japan* (Holt, Rinehart & Winston, 1975), 67-105.

WEEK 4: JAPAN’S DUAL GOVERNMENT

FEB. 3: DUAL GOVERNMENT: KYOTO AND KAMAKURA

FEB. 5: CLASS ACTIVITY—THE KAMAKURA BAKUFU

FEB. 7: FILM—SHIN HEIKE MONOGATARI

Sato, 110-157.

*Jeffrey P. Mass, “The Kamakura Bakufu,” Marius B. Jansen, ed., *Warrior Rule in Japan*, (Cambridge University Press, 1995), 44-90.

WEEK 5: WARRIOR RULE—CHALLENGES AND TRANSFORMATIONS

FEB. 10: NO CLASS—OUT OF TOWN

FEB. 12: THREATS FROM WITHOUT AND WITHIN: MONGOLS AND EMPERORS

FEB. 14: TRANSFORMATIONS IN CULTURE & SOCIETY

Ikegami 119-134.

Sato, 158-187.

*Ishii Susumu, “The Decline of the Kamakura Bakufu,” Marius B. Jansen, ed., *Warrior Rule in Japan*, (Cambridge University Press, 1995), 44-90.

*H. Paul Varley, “Ashikaga Yoshimitsu and the World of Kitayama: Social Change and Shogunal Patronage in Early Muromachi Japan,” in John W. Hall and Toyoda Takeshi, eds., *Japan in the Muromachi Age* (UC Press, 1977), 183-204.

*Dale Slusser, “The Transformation of Tea Practice in Sixteenth-Century Japan,” in Morgan Pitelka, ed., *Japanese Tea Culture: Art, History, and Practice* (Routledge, 2007), 39-57.

Explore the interactive web version of Takezaki Suenaga’s *Scrolls of the Mongol Invasion* (<http://www.bowdoin.edu/mongol-scrolls/>). Be sure to look at the “Guided View” for the richest explanations of the text and its transformation throughout the centuries.

WEEK 6: THE SAMURAI IN TRANSITION: CIVIL WAR AND WESTERN THREATS

FEB. 17: NO CLASS—PRESIDENT’S DAY

FEB. 19: THE CULTURE OF WAR AND THE SOUTHERN BARBARIANS

FEB. 21: FILM: HARA KIRI

Ikegami, 135-148.

Sato, 204-231.

*John Whitney Hall, *Japan*, 102-126, 135-159.

John Whitney Hall, “Foundations of the Modern Japanese Daimyo,” *The Journal of Asian Studies*, Vol. 20, No. 3 (May 1961), 317-329. [Available on JSTOR]

WEEK 7: THE FOUNDING OF THE TOKUGAWA BAKUFU

FEB. 24: UNIFICATION & THE “TAMING” OF THE SAMURAI

FEB. 26: THE NEW WARRIORS OF TOKUGAWA JAPAN

FEB. 28: NO CLASS—OUT OF TOWN

Ikegami, 151-222.

Sato, 232-247, 254-272.

*David Lu, *Japan: A Documentary History* (M. E. Sharpe, 1997), pp. 189-97 (Hideyoshi’s regulations) and 203-08 (“Laws of Military Households” (*Buke shohatto*)).

*Yamamoto Tsunetomo, “Introduction” and “From the 1st Chapter.” Trans. William Scott Wilson. In *Hagakure: The Book of the Samurai*. First Edition (New York: Kodansha International, 1979), 9-64.

WEEK 8: TENSIONS IN THE TOKUGAWA SYSTEM

MAR. 3: THE 47 RONIN: IDEAL SAMURAI OR LOWLY LAW BREAKERS?

MAR. 5: DEBATING THE AKŌ INCIDENT

MAR. 7: FILM: HARA KIRI

Ikegami, 223-298.

Sato, 287-340.

*Asami Keisai, “Essay on the Forty-Six Samurai.” In *Sources of Japanese Tradition, Volume II: 1600 to 2000*. Eds. Wm. Theodore de Bary, Carol Gluck, and Arthur E. Tiedmann. Second Edition. New York: Columbia University Press, 2005. pp. 452-458.

*Okado Denpachirō, “Memorandum.” *Ibid.*, 440-441.

*Hayashi Hōkō, “On Revenge.” *Ibid.*, 443-445.

*Muro Kyūsō, “Preface to *Records of the Righteous Man of Akō Domain*.” *Ibid.*, 445-446.

*Ogyū Sorai. “Essay on the Forty-Seven Samurai.” *Ibid.*, 447-448.

*“The Verdict of the Bakufu.” *Ibid.*, 444.

WEEK 9: NO CLASS MEETINGS: SPRING BREAK!!!

WEEK 10: THE UNRAVELING OF TOKUGAWA RULE

MAR. 17: SAMURAI DISCONTENT AND THE BREAKDOWN OF DISCIPLINE

MAR. 19: PRESSURES FROM WITHIN AND WITHOUT

MAR. 21: FILM: HARA KIRI

Katsu Kokichi, *Musui's Story: The Autobiography of a Tokugawa Samurai*, All.
*Lu, *Japan: A Documentary History*, 273-81.

WEEK 11: OTHER PERSPECTIVES OF THE SAMURAI

MAR. 24: THE SAMURAI IN THE COMMONERS' EYES

MAR. 26: LOVE, FAMILY, AND GENDER

MAR. 28: FILM: TWILIGHT SAMURAI

ASSIGNMENT DUE (3/28): One-page discussion and bibliography for research paper or iMovie.

*Ihara Saikaku, *Tales of Samurai Honor*, trans. Caryl Ann Callahan (Tokyo: Monumenta Nipponica, Sophia University, 1981): "Introduction," pp. 5-7, 12 bot-16; "Umbrellas in an Ill Wind that Blew Their Lives to Shreds" and "The Midô Drum is Beaten—So Too the Enemy" (pp. 51-61, also see appendix 147-8); "Inspiration from a Gourd," pp. 71-4; "At Least He Wears His Youth's Kimono," pp. 96-101; "Far Better to Consider What She Said at the End," pp. 118-121.

*Gregory M. Pflugfelder, *Cartographies of Desire: Male-Male Sexuality in Japanese Discourse, 1600-1950* (Univ. of California Press, 1999), pp. 23-44.

*Paul Gordon Schalow, "Male Love in Early Modern Japan: A Literary Depiction of the 'Youth,'" in Martin Duberman, Martha Vicinus, and George Chauncey, Jr., eds., *Hidden from History: Reclaiming the Gay and Lesbian Past* (NY: NAL, 1989), pp. 118-128.

WEEK 12: THE MEIJI RESTORATION

MAR. 31: THE LAST SAMURAI (TAKE ONE): THE RESTORATION SHISHI

APR. 2: THE MEIJI RESTORATION

APR. 4: FILM: TWILIGHT SAMURAI

Ikegami, 327-369.

*Thomas Smith, "Japan's Aristocratic Revolution," *Native Sources of Japanese Industrialization*, 133-147.

*Thomas Smith, "Merit as Ideology in the Tokugawa Period," *Native Sources of Japanese Industrialization* (Berkeley: University of California Press, 1988). 156-172.

*Ryusaku Tsunoda et al, eds., *Sources of Japanese Tradition* (NY: Columbia Univ. Press, 1964), pp. 591-603 (Mito School), 616-23 (Yoshida Shôin), and 624-37 (Fukuzawa Yukichi).

WEEK 13: THE END OF SAMURAI PRIVILEGE & THE SAMURAI LEGACY

APR. 7: THE LAST SAMURAI (TAKE TWO): SAIGÔ TAKAMORI

APR. 9: RE-INVENTING BUSHIDÔ

APR. 11: FILM: WHEN THE LAST SWORD IS DRAWN (MIBU GISHI DEN)

Nitobe Inazô, *Bushidô: The Soul of Japan* (Preface, Intro, ch.1-4, 8-12, 15-17)

*C. Cameron Hurst, III, "Death, Honor, and Loyalty: The Bushidô Ideal," *Philosophy East and West*, 40:4 (October 1990), pp. 511-27.

*Colin Holmes and A. H. Ion, "Bushidô and the Samurai: Images in British Public Opinion, 1894-1914," *Modern Asian Studies*, 14:2 (1980), pp. 309-329.

*Ivan Morris, "The Apotheosis of Saigō the Great" *The Nobility of Failure: Tragic Heroes in the History of Japan* (Holt, Rinehart & Winston, 1975), 217-275.

WEEK 14: "SAMURAI" IN IMPERIAL JAPAN?

APR. 14: THE LAST SAMURAI (TAKE THREE): NOGI MARESUKE

APR. 16: JAPAN'S KNIGHTS OF BUSHIDŌ?

APR. 18: FILM: WHEN THE LAST SWORD IS DRAWN (MIBU GISHI DEN)

Sato, 341-60.

*Nogi Maresuke (1849-1912)--The Emperor's Samurai," in Robert Jay Lifton, Shūichi Katō, and Michael R. Reich, *Six Lives/Six Deaths: Portraits from Modern Japan* (Yale University Press, 1979), 29-62.

*Ivan Morris, "The Kamikaze Fighters: 'If Only We Might Fall . . .'" *The Nobility of Failure: Tragic Heroes in the History of Japan* (Holt, Rinehart & Winston, 1975), pp. 276-334.

Karl F. Friday, "Bushido or Bull? A Medieval Historian's Perspective on the Imperial Army and the Japanese Warrior Tradition," http://ejmas.com/jalt/jaltart_friday_0301.htm

WEEK 15: THE LEGACY OF THE SAMURAI IN POST-WAR JAPAN

APR. 21: NO CLASS—PATRIOT'S DAY

APR. 23: THE LAST SAMURAI (TAKE FOUR): YUKIO MISHIMA

APR. 25: FILM GHOST DOG: THE WAY OF THE SAMURAI (I)

Yukio Mishima, *Patriotism* (all)

*"Mishima Yukio (1925-1970)--The Man Who Loved Death," in *Six Lives/Six Deaths*, 231-65.

*Mishima Yukio, *The Way of the Samurai: Yukio Mishima on Hagakure in Modern Life* [*Hagakure nyūmon*, 1967], trans Kathryn Sparling (Basic Books, 1977), 3-29

View Mishima's film version of "Patriotism" online at:

http://www.ubu.com/film/mishima_rite.html

(WARNING: Very graphic, so you can skip if you're squeamish)

WEEK 16: THE GLOBALIZATION OF THE SAMURAI

APR. 28: FILM: GHOST DOG: THE WAY OF THE SAMURAI (II)

*APR. 30: WHITHER THE SAMURAI? (**Research Paper or iMovie Due Today)*

Ikegami, 370-380.