The Pillow Book of Sei Shōnagon

The Diary of a Courtesan in Tenth Century Japan

By Arthur Waley (Translator) and Dennis Washburn (Foreword)


Reviewed by Fay Beauchamp

Pleasant Things
A slim book rests lightly in one's hand
The apricot curving lips of the dust jacket woman
Tile-red rectangle with white lettering
Red-tile endpapers' pattern of faint white dots
Soft leaves of text
A few shiny pages with golden clouds, dark green tatami, and pines

Things that Are Fitting
A 2011 edition of The Pillow Book pleasant to sight and touch
A book whose origin is a “bundle of paper” given by an Empress to a Court Lady
A celebration of paper after 1,000 years

Sei Shōnagon's References to Paper (translated by Waley)
Her Empress passes “a picture or a book to look at” (34)
Someone “brings her a note on light green paper, very prettily got up” (39)
A note from the Captain “written on thin paper stamped with the white-flower pattern” (48)

Disagreeable Quotes From Arthur Waley, As Editor:
"our intense curiosity about the past... sharply distinguishes us from the ancient Japanese.
“[their] Intellectual passivity... differentiates them from us” (25)
“the real religion of the Heian was the cult of calligraphy” (27)
“the effeminate and decadent society of Heian” (27)
“the old attitude towards religion, half childish, half cynical” (30)
“women, though quick at acquiring spoken languages, have seldom shown much aptitude for the study of difficult scripts” (126)
[The last line of Waley's edition]: “women genius... all the more remarkable seeing that from the fourteenth to the end of the nineteenth century not a single woman writer of any note made her appearance in Japan.” (127)

Traditionally the first lines of Sei Shōnagon's Pillow Book (from the Penguin edition, translator Meredith McKinney)
“In spring, the dawn—when the slowly paling mountain rim is tinged with red, and wisps of faintly crimson-purple cloud float in the sky.” “In summer, the night—moonlit nights, of course, but also at the dark of the moon, it's beautiful when the fireflies are dancing everywhere in a mazy flight. And it's delightful too to see just one or two fly through the darkness, glowing softly. Rain falling on a summer night is also lovely.” (3)

Sei Shōnagon’s concrete, vivid style captures the beauty around her with a beauty of style where the word, the image, radiates meaning.
who want to study gender relations in Heian Japan or how to master the intertwined skills of seeing and describing.

So what to do? One can use the current Norton Anthology of World Literature, which has a decent number of selections chosen and translated by Meredith McKinney, or for the same low price of the Tuttle book, one can get the Penguin Classics paperback The Pillow Book with McKinney’s full translations replacing the older Penguin Classic with Ivan Morris as editor and translator. I recommend the Penguin edition so students can draw their own conclusions by reading through a primary text with more range, diversions, and revelatory passages than one might expect. Penguin also has drawings of curtains, costumes, and diagrams of Kyoto and the Inner Palace. The Tuttle 2011 Waley edition doesn’t even include Sei Shōnagon’s famous lines about the dawn, yet that description makes life worth living for another day.

But alas—the Penguin edition is a sorry replacement when it comes to paper. There is nothing here to suggest why a Kindle version would not be better. A teacher might assign the Tuttle edition to say, “This is a hardback book; the name for the paper cover is a dust jacket; the patterned paper glued so carefully to the back of the hardcover is called an endpaper, even when it is at the beginning.” Feel the pages, and try to describe that sense of touch. Look at the illustrations, and try to put into words the colors shining from each page as if from silk. Keep this book because you may never own another that will fit in your hand so well. The Pillow Book deserves that.

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FAY BEAUCHAMP is Professor of English and Director of the Center for International Understanding at Community College of Philadelphia. She has published articles on the Chinese poet Bai Juyi in EA (2009) and on the Asian Origins of Cinderella in Oral Tradition (2010). She is currently directing a project funded by the Japan Foundation’s Center for Global Partnership for the Japan Studies Association and working on a study of connections between Ramayana and Journey to the West.

The Pillow Book is one of the three most important works of its kind in Japanese literature, and Professor Morris has given it handsome treatment, Journal of the Royal Asiatic Society of Great Britain and Ireland. Gives all sorts of insights into the court life of the times, and into the worldly character and mentality of its author. It is not the complete Pillow Book of Sei Shonagon, but rather contains only a portion of the whole work. I wish this had been more clearly indicated in the product description. In any case, you should be aware that if you order this version you are not getting the whole thing. The Pillow Book is the precursor of a typically Japanese genre known as zuihitsu (occasional writings, random notes) which has lasted until the present day and which includes some of the most valued works in the country's literature. In his scintillating volume, The Pillow Book of Sei Shonagon, which contains translated extracts totalling about a quarter of the original work, Arthur Waley says: As a writer she is incomparably the best poet of her time, a fact which is apparent only in her prose and not at all in the conventional uta [31-syllable poems] for which she is also famous.