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JIENT'S POETRY AND TENDAI DOGMATICS

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Mots-clés : Jien, Tendai, poésie japonaise

Cycle de quatre leçons données les 8, 18, 22 et 28 mars 2018 (invitation sur proposition du Pr Jean-Noël Robert), disponibles en audio sur le site internet du Collège de France : <https://www.college-de-france.fr/site/jean-noel-robert/guestlecturer-2017-2018.htm>.

In this lecture series, Jien one of poets in *Shin-Kokin-Shu* is analyzed. First, I would like to explain the poetic works of Jien (1155-1225). As is well known, Jien's poetry has primarily developed through the prefaces and postscripts of several of the 100 poems in his collection *Shu-Gyoku-Shu* (拾玉集). However, it is also true that this collection differs from the original, because it was arranged 100 years after Jien's death. In many previous studies, the prefaces and postscripts have been quoted without due consideration of the 100 individual poems.

Because the meaning of "God Enjoyment" has gradually become clear, it is also significant to arrange the 100 individual poems in chronological order. Furthermore, due to the fact that Jien assumed the position of Head Priest of the Tendai-Sect four times, his poetry suggests inspiration from Tendai Dogmatics. For instance, Jien's temporal references can be classified into four periods: study, experimentation, skill achievement and reflection. The poetic work *Onri-Gongu 100 Poems* (厭離欣求百首) is from the reflection period.

The concept of *Nitai-Ichinyo* (二諦一如) from Tendai Dogmatics is central here. Indeed, the abbreviated title itself, *Onri-Gongu* (厭離欣求) in place of the full title *Onri-edo-Gongu-Jodo* (厭離穢土・欣求淨土), reflects the negative view of this life and the ardent desire to die and enter paradise (Jodo淨土) in order to escape the troubles and pain of this despicable world.

This is replaced by the relation between *Shin-Tai* (真諦) and *Zoku-Tai* (俗諦), as explained in the annotation book of Lotus Sutra *Daijō-Gishō* (大乘義章) and Buddhist scriptures continuously since *Hokke-Gengi* (法華玄義).

Moreover, this becomes the basis of value in defense of the fatherland and individuals, and is replaced by the relation between *Imperial Law* (王法) and *Buddhist Law* (仏法). In addition, the notion of individual public peace is replaced by the relation between *Kleshas* (煩惱) and *Entering Nirvana* (菩提).

Jien develops the relationship between religion and literature through his own perspective in *Kyōgen-Kigyo* (狂言綺語觀) and in addition, refers to the relation between *Waka Poems* (和歌) and *Buddhism* (仏道).

This lecture focuses on the history and verification of Jien's poetry. In this lecture series, I hope to reach the relation between *Onri-Gongu 100 Poems* and his prose in the 5th volume of *Shu-Gyoku-Shu*.