

Regular Exhibition "History of Japanese Literature Based on Books" Materials List, Part III

名称	名称ふりがな	解説
III Literature in the Medieval Period	ちゅうせいのぶんがく	
		The medieval period corresponds to a time about 400 years from the end of the 12th century to the 16th century. In this period, samurais newly expanded their power along with nobles and temples/shrines that had seized power. From the Kamakura period when the political power shifted to samurais, through the Nanboku-cho period that became confused due to an emperor's attempt for recovery, the Muromachi period when samurais ruled the country again, to the Azuchi-Momoyama period characterized by gekokujo or inferiors displacing their superiors, unstable political situations and recurring wars had a considerable influence on literature.
Literature in the Kamakura and Nanboku-cho Periods	かまくら・なんぼくちょうじだいのぶんがく	After the establishment of the Kamakura shogunate in 1185, eastern Japan increased its presence, also influencing literature. Setsuwa literature describing the provinces and common people developed, while travel literature about journeys and trips emerged. Wars spread the culture of Kyoto across the provinces, and aroused criticism of the real society and interest in history, leading to the creation of many war tales and treatises on history. People sought to be saved from uneasy daily life, resulting in the advent of hougou, which preaches the Buddhist doctrine, and literature of hermits rooted in the Buddhist view of life as transitory.
Waka	わか	Opposing samurais, Cloistered Emperor Go-Toba promoted waka as nobles' culture. The largest-ever waka contest Sen-Gohyakuban Utaawase was held, and <i>Shin Kokin Wakashu</i> was compiled as the anthology crowning hachidai-shu or the eight major waka anthologies compiled by imperial command. One famous private waka anthology is <i>Kinkai Wakashu</i> by Minamoto no Sanetomo who created Man'yo-style waka poems, while <i>Ogura Hyakunin Isshu</i> was also compiled allegedly by Fujiwara no Sadaie around those times. Intending to criticize waka, treatises on waka were also created, including <i>Kindai Shuka</i> by Sadaie and <i>Mumyosho</i> by Kamo no Chomei.
Songs	かよう	In Kamakura in eastern Japan, samurais loved long songs called souka (enkyoku) primarily in the seven-and-five syllable meter, following imayo in the previous period. They were named souka or fast songs because of their fast rhythms, and they were intended to be sung by samurais themselves instead of performers. Their subject matters were derived from Buddhist literature or Chinese classics as well as <i>The Tale of Genji</i> or other Japanese classics, which helped educate samurais. Well-known works include <i>Enkyokushu</i> compiled by Myoku, who completed the style of souka.
Narratives	ものがたり	In the Kamakura period, many narratives were still created based on love in court society due to admiration for the dynastic culture. <i>Mumyozoshi</i> , a critique of narratives in the early Kamakura period, mentions many stories, only a few of which still exist today. Among extant works, <i>Sumiyoshi Monogatari</i> is a story that tells of a princess who escaped from abuse by her stepmother and had a happy marriage thanks to a miracle of Hasedera Kannon. This work has elaborated subject matters and ideas, and many illustrated books were created based on this work.
War Tales	ぐんきものがたり	Sagas told among people were recorded every time a war broke out, which resulted in the creation of war tales. <i>The Tale of Hogen</i> and <i>The Tale of Heiji</i> in the early Kamakura period vividly describe activities of samurai commanders in a mix of kanji and kana. A later work entitled <i>The Tale of the Heike</i> is a great war tale about the rise and fall of Heike or the Taira clan. This work was revised and supplemented again and again by many storytellers and readers. <i>Taiheiki</i> is primarily about the civil war between the Northern and Southern Dynasties, in which we can find sharp criticism of politics and society.
Historical Tales and Treatises on History	れきしものがたり・しろん	Following <i>Okagami</i> and <i>Imakagami</i> in the Heian period, <i>Mizukagami</i> was written in the early Kamakura period, and <i>Masukagami</i> in the Nanboku-cho period. <i>Masukagami</i> describes court life in Kyoto, implying that the author admired the court society. In addition, recurring wars resulted in the advent of treatises on history that attempted to reveal the principle behind history. <i>Jinno Shotoki</i> by Kitabatake Chikafusa strongly argues for the legitimacy of the Southern Dynasty based on Shintoism.
Diaries and Travel Literature	につき・きこう	The development of Kamakura as a new political city led to the preparation of the Tokaido highway, resulting in the establishment of diaries and travel literature about trips between Kyoto and Kamakura. <i>Kaidoki</i> and <i>Tokan Kiko</i> are two of the representative travel literature works describing landscapes in the Tokaido region and the sentiment of travelers. <i>Izayoi Nikki</i> by Abutsuni, who became the second wife of Fujiwara no Tameie, describes how she went down to Kamakura for a lawsuit over a territorial dispute between her own son Tamesuke and ex-wife's son Tameuji.
Essays	ずいひつ	In this turbulent time, some people who felt anxious about, unsatisfied with or critical of the new society became hermits (also known asinja, intonsha and yosutebito), and they went out of the common world to become a Buddhist priest. They observed transitoriness in life, worked hard at Buddhist practices, and created some literary works by building a hermitage in a mountain village or travelling across provinces. The two greatest works ofinja literature are <i>Hojoki</i> by Kamo no Chomei and <i>Tsurezuregusa</i> by Kenko, and they were inspired by the Buddhist view of life as transitory that characterized medieval literature.
Setsuwa	せつわ	A large number of setsuwa anthologies were created in the medieval period so that it is called the times of setsuwa. The advent of a new age caused fresh interest in stories about the world of the provinces and common people, leading to the compilation of <i>Uji Shui Monogatari</i> , containing secular setsuwa stories about robbery and a woman of great strength, as well as folktales including "kobutori" or wen-removing. With the faith in Buddhism growing in the age of wars, anthologies of Buddhist setsuwa tales were also compiled, including <i>Shasekishu</i> by Muju, which cleverly explains the Buddhist principle using popular examples.
Literature of the Five Mountains	ござんぶんがく	The zen sect of Buddhism, which was introduced in Japan in the Kamakura period, flourished mainly at the Five Mountains in Kamakura and Kyoto with support from the shogunate. Muso Soseki, Koka Shiren and other Five-Mountain priests with broad knowledge promoted Chinese poetry and other categories of Chinese literature. <i>Muchu Mondoshu</i> is a hougou work printed at the Five Mountains, in which Muso explains the zen doctrine in response to questions from Ashikaga Tadayoshi, a brother of Ashikaga Takauji. In the Muromachi period, Gido Shushin, Zekkai Chushin and other scholar priests played active roles, influencing renga or collaborative poetry.

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Literature in the Muromachi and Azuchi-Momoyama Periods	むろまち・あづちももやま じだいのぶんがく	Long-lasting civil wars had settled gradually around the times of the third shogun Ashikaga Yoshimitsu, and the Northern and Southern Dynasties were finally integrated in 1392. Literature expanded its reader base through fusion with performing arts. Renga, which started as an avocation of waka, also became popular among common people, while noh and kyogen, which had originally been performing arts of common people, were also loved by nobles and samurais. Illustrated stories were created actively by incorporating common people and non-human creatures, while kouta, songs about the sentiments of urban people, became popular. Common people came to have a significant influence on the establishment and acceptance of literature and performing arts.
Waka	わか	In the Muromachi period, waka anthologies by imperial command were not compiled after <i>Shinshokukokin Wakashu</i> . A Muromachi waka poet who deserves attention is Shotetsu, a man who actively engaged in the creation of poems regardless of waka schools, though his poems were rejected from anthologies compiled by imperial command because Ashikaga Yoshinori hated him. <i>Sokonshu</i> records over 10,000 poems, while <i>Shotetsu Monogatari</i> , in which Shotetsu's pupils wrote down his words, argues for return to the Shinkokin style characterized by suggestiveness and fascination, implying respect for Fujiwara no Sadaie.
Renga	れんが	Renga is a literary art where different persons make the first and second halves of a waka poem and participants enjoy how they are sung (tsukeai). This had been performed as an entertainment of waka since the Heian period, and the first renga anthology <i>Tsukubashu</i> was compiled by persons including Nijo Yoshimoto, a chief advisor to the emperor in the Nanboku-cho period. In the Muromachi period, there were Shinkei and other renga poets, who wrote a renga treatise entitled <i>Sasamegato</i> . Renga was fully established by <i>Shinsen Tsukubashu</i> compiled by Sogi and others, and followed by haikai renga and early-modern haikai.
Songs	かよう	In the Muromachi period, kouta in a free poetry style based on the seven-and-five syllable meter became popular instead of outa, which was sung in the court. Many kouta songs described love between a man and a woman, incorporating spoken works to vividly express the feelings of common people. Kouta anthologies including <i>Kanginshu</i> and <i>Soan Koutashu</i> were compiled. Many of them are very similar to sentences in noh, kyogen or otogi zoshi, which implies that they influenced each other.
Otogi Zoshi	おとぎぞうし	From the Muromachi to Edo periods, short stories collectively called otogi zoshi were created frequently. As the urban culture developed, stories about common people such as <i>Urashima Taro</i> and <i>Bunsho Zoshi</i> , as well as ones describing wars between non-human creatures, were actively created along with the existing kinds of stories featuring nobles' love or heroes' triumph. Many of them were loved by various people in the form of emaki or nara ehon associated with illustrations.
War Tales	ぐんきものがたり	Including <i>Gikeiki</i> , describing the tragic life of Minamoto no Yoshitsune, and <i>Soga Monogatari</i> , telling a story of a revenge by the Soga brothers, tales that were created in this period describe the fate of individuals instead of groups in a war. These tales were accepted among people through "storytelling" to express sympathy with and requiem for a person who suffered a tragic fate. They were also transformed into performing arts and drawings beyond narratives as the categories of hoganmono and sogamono, and long passed down to the subsequent times.
Setsuwa and Engi	せつわ・えんぎ	Having lost supporters through recurring wars, many Buddhist temples and Shintoist shrines produced jisha engi or a history of the temple/shrine, as well as a biography of their sect founder, in order to demonstrate their legitimacy and promote their religion for their own survival. Created as an illustrated history or biography in the form of emaki (picture scrolls) or hanging scrolls, they were sometimes exhibited to people. The engi of Dojoji Temple in Wakayama Prefecture records the legend of Anchin and Kiyohime, who are also known as figures in Kabuki plays. At Dojoji, e-toki, which is storytelling while showing emaki, is still held today.
Noh and Kyogen	のう・きょうげん	Sarugaku and dengaku, which had been performed in the Heian and previous periods, strengthened its dramatic character in this period, and dedicated performing groups called za emerged and belonged to major temples and shrines. Kan'ami and his son Zeami of Yuki-za, one of the four major sarugaku groups in Yamato, were great noh actors and excellent creators of yokyoku (scripts of noh), and completed noh as art. On the other hand, kyogen was folk comedy played in the spoken language with social satire and criticism of the government. Kyogen was later played between noh plays.
Kowaka Bukyoku and Sekkyo	こうわかぶきよく・せつ きょう	In the late Muromachi period, a performing art called katarimono became popular, including kowakamai (kusemai), which was danced with a story, and sekkyobushi, which was told along to a musical instrument called sasara. Many kowakamai dances were inspired by <i>Gikeiki</i> , <i>Soga Monogatari</i> or other narratives, and became popular among samurais. Creating new and spectacular stories such as <i>Sansho Dayu</i> and <i>Oguri Hangan</i> , sekkyobushi appealed to common people and became the origin of joruri in the early modern period.
Christian Literature	きりしたんぶんがく	Christian missionaries who came to Japan in the 16th century performed translation and writing activities in Roman script in order to propagate Christianity and learn the Japanese language. Their works include the Amakusa edition of <i>The Tale of the Heike</i> ; the Amakusa edition of <i>Isoho Monogatari</i> , which is <i>Aesop's Fables</i> translated into Japanese in Roman script; <i>Dochirina Kirishitan</i> or <i>Doctrina Christiana</i> , the book of the Catholic Church's doctrine written by The Society of Jesus; and <i>Nippo Jisho</i> , a Portuguese dictionary. They are precious materials from which we can know the spoken language in those times.