

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

名称	名称ふりがな	解説
IV Literature in the Early Modern Period	きんせいのぶんがく	The early modern period is defined as about 270 years from the beginning of the 17th century to the late 19th century. This period is most characterized by the shift from the age of manuscript books to the age of printed books (the spread of the publication culture). The reader base of literature was diversified and popularized, and extended in various ways, ranging from classic-style literature including Chinese poetry and waka, to popular literature such as haikai, novels and performing arts. The center of literature was Kamigata or the region around Kyoto and Osaka earlier in this period, but it shifted to the east gradually (bun'un tozan), and reached Edo in the later period.
Literature in the Early Edo Period	えどぜんきのぶんがく	The early period is defined as almost the whole of the 17th century from the beginning of the Edo shogunate to the Genroku period (1603–1704). After classics were inherited widely through the spread of seihanbon books, contemporary literary arts flourished in addition to them. While nobles and samurais led culture primarily in Kamigata including Kyoto and Osaka, townspeople rose gradually. In the Genroku period (1688–1704), Matsuo Basho, Ihara Saikaku and Chikamatsu Monzaemon were very active.
Chinese Poetry and Chinese Literary Studies	かんし・かんがく	As Confucianists valued morality and reality, they regarded Chinese poetry merely as their hobby. On the other hand, hermit Ishikawa Jozan and Nichiren sect priest Gensei deeply studied poetry separated from Confucianism. In the Jokyo and Genroku eras (1684–1704), Ito Jinsai in Kyoto advocated a Confucianist theory that tolerantly accepts human feelings (called Jinsaijaku or kogigaku), paving the way to Chinese literary studies that were free from the moralism of the Cheng-Zhu school.
Waka and Japanese Literary Studies	わか・わがく	After Hosokawa Yusai died, the teaching of <i>Kokin Wakashu</i> shifted to the court, and Ex-Emperors Go-Mizuo and Reigen led the upper-class noble waka community. Meanwhile, each school of waka poets in the lower noble classes separately increased its presence. Regardless of being in the upper or lower classes, their poetry was characterized by a mild and graceful style similar to the Nijo school, while there were some distinctive poets including Kinoshita Choshoshi. Whereas popular versions of many classic works were released thanks to the prevalence of publishing, Keichu made a great achievement by introducing the methodology of philology into studies on classics.
Haikai (Teimon)	はいかい (ていもん)	Following the publication of the first haikai anthology titled <i>Enokoshu</i> in 1633, haikai rapidly became popular. Teimon is the general name of a group of poets centered on Matsunaga Teitoku. They defined haikai as "renga poems created in words not used in waka," based on a half-hearted style with wordplays (almost in the format of chuhon or yokohon). Major poets include Yasuhara Teishitsu and Matsue Shigeyori. In spite of their decline after a confrontation with Danrin, they just managed to maintained their existence until the Tenmei period (1830–44).
Haikai (Danrin)	はいかい (だんりん)	Danrin is the general name of a group of poets centered around Nishiyama Sorin, the master of a renga club at Osaka Tenmangu Shrine. Established in 1673, this group defined haikai as allegory, and gained much popularity with a vulgar and extravagant style based on broken meter, excess syllables and extreme personification (in the format of yokohon in many cases). Yakazu haikai with fast recitation is particularly well known. Major poets include Ihara Saikaku and Okanishi Ichu. This group had declined by around 1681 after only about 10 years of prosperity.
Haikai (Basho)	はいかい (ばしょう)	Having experienced Teimon and Danrin, Matsuo Basho invented his own style called shofu (in <i>Winter Days</i> ) in 1684 when he was 41 years old, and since then he deepened his literature while travelling around (in Oi no Kobumi, for example). He advocated "fueki ryuko" or eternity and transition (in <i>Oku no Hosonichi</i> in the format of masugata-bon) in the Genroku period (1688–1704) with his haikai style matured further, and then promoted "karomi" or lightness in his latest years. Basho's major pupils include Mukai Kyorai and Nozawa Boncho (almost all anthologies of Shomon or the Basho group were in the format of hanshi-bon).
Novels (Kanazoshi)	しょうせつ (かなぞうし)	Kanazoshi is the collective name of novels and essays that were written between the beginning of the Edo shogunate and 1682 when <i>The Life of an Amorous Man</i> was published (many are seemingly in the format of oohon). "Kana" is a term in contrast with Chinese classics, meaning easy and entertaining reading. Their contents cover a wide variety of topics, including enlightenment and lessons ( <i>Kiyomizu Monogatari</i> ), translated stories ( <i>Togi Boko</i> ), imitated classical styles ( <i>Inumakura</i> and <i>Nise Monogatari</i> ), war tales ( <i>Osaka Monogatari</i> ), etc.
Novels (Saikaku)	しょうせつ (さいかく)	Ihara Saikaku wrote numerous novels after he published <i>The Life of an Amorous Man</i> in 1682, describing sexual desire, money, and the mind of samurais and common people in contemporary society with realistic and skillful expressions (almost in the format of oohon). Other koshoku-mono or erotic works include <i>Five Women Who Loved Love</i> , while other novels include <i>Tales of Samurai Honor</i> about samurais, <i>Saikaku Shokoku Hanashi</i> about chit-chat, and <i>Reckonings that Carry Men Through the World</i> or <i>This Scheming World</i> about townspeople. There are also books edited and published by his pupil Hojo Dansui after he died, including <i>Saikaku Okimiyage</i> .
Drama (Chikamatsu)	えんげき (ちかまつ)	Near the Genroku period (1688–1704) after the age of old joruri, Chikamatsu Monzaemon started his activities. He left many joruri works, including imaginative jidaimono or plays featuring historical plots ( <i>Yotsugi Soga</i> and <i>The Battles of Coxinga</i> ), sewamono or contemporary setting plays emotionally describing the sadness of human life ( <i>The Love Suicides at Sonezaki</i> and <i>The Love Suicides at Amijima</i> ), etc. Another famous work is "Kyo-Jitsu Himaku no Ron" (in Naniwa Miyage), which argues that only subtle expressions that are not clearly true or false can touch people's heart.
Literature in the Middle Edo Period	えどちゅうきのぶんがく	The middle period is defined as almost the whole of the 18th century from the Hoei to around the Tenmei eras (1704–1789). Since the Hoei and Meiwa eras (1751–72), the cultural center had been shifting from Kamigata to Edo (bun'un tozan), and various types of literary arts flourished in both places. There was a wide variety of talented authors in both classical and popular literature, including Motoori Norinaga, Ota Nanpo, Yosa Buson and Ueda Akinari. Recently, some have argued that the 18th century is the pinnacle of early modern culture.
Chinese Poetry and Chinese Literary Studies	かんし・かんがく	In the Shotoku and Kyoho eras (1711–36), Ogyu Sorai in Edo developed a unique Confucianist theory (Soraigaku). From his school (kobunji-ha) appeared Hattori Nankaku and other poets dedicated to studies on poetry, leading to further separation of Chinese literary studies from Confucianism. Later, Yamamoto Hokuzan in Edo severely criticized pseudo-classicism of kobunji-ha and argued that poets should have honestly created poems describing their own true feelings and situations in front of them. Following his argument, the poetry community shifted from the Tang poetry style to the Sung poetry style.
Waka and Japanese Literary Studies	わか・わがく	As the last leader of the upper-class noble waka community, Reizei Tamemura had pupils around the country, including samurais in Edo. Ozawa Roan, who was expelled by Tamemura, advocated "tadakoto uta," arguing that it was most important to create poems of feelings in easy words. Kokugaku was also significantly developed by Kamo no Mabuchi and Motoori Norinaga. The theory of knowing "mono no aware" or the pathos of things (in <i>Tama no Ogushi</i> in <i>The Tale of Genji</i> , etc.) was ground-breaking in that it freed literature from the didactic view of literature that had existed since the medieval period.

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Kyoshi and Kyoka	きょうし・きょうか	Kyoshi means comical poems. Along with kyobun based on the spirit of fanatics, kyoshi became popular in the Horeki and Meiwa eras (1751–72) (initially in the format of kohon, later chuhon). A representative work is <i>Neboke Sensei Bunshu</i> by Ota Nanpo. Kyoka means comical waka poems. They rapidly became popular as Tenmei kyoka (Edo kyoka). Karagoromo Kisshu, Ota Nanpo and Ishikawa Masamochi created excellent poems of wit and humor, and many kyoka books were published. There were kyoka books with brilliantly colored illustrations.
Haikai	はいかい	After the organization of the Edo-za school and the expansion of the Mino school in the Kyoho period (1716–36), the movement for restoring the Basho style developed gradually. In the An'ei and Tenmei eras (1772–89), Yosa Buson in Kyoto and Kato Kyotai in Nagoya developed Tenmei haikai (chuko haikai), showing its aesthetic world based on the literati culture. Buson, who was also a painter, made a significant contribution to haiga or haikai drawings including <i>Oku no Hosomichi Emaki</i> , as well as bunjinga or literati drawings.
Senryu	せんりゅう	Senryu is playful haikai from which a statement of its theme is removed. With 17 syllables (5, 7 and 5) similar to the first line of haikai, senryu does not require a season word and punctuation words. So, senryu is more popular than haikai and expresses human feelings and society with wit. The founder is Karai Senryu. A representative work is <i>Haiju Yanagidaru</i> (167 volumes), whose publication began in 1765 (in the format of kohon). A senryu poem looks like, for example, "Rokkasen roku wo kaketemo kasennari" (the six poetry immortals times six are also the thirty-six poetry immortals) in Volume 33 of the book.
Novels (Ukiyozoshi)	しょうせつ (うきよぞうし)	Ukiyozoshi is the general name for novels that were written mainly in Kamigata from the publication of <i>The Life of an Amorous Man</i> in 1682 to around the Horeki and Meiwa eras (1751–72). At its core lay saikaku-bon books (almost in the format of oobon) and hachimonjiya-bon books (in the format of yokohon chotojibon also known as yokotoji-hanshi-bon). Major novelists include Ihara Saikaku, Ejima Kiseki and Tada Nanrei. Ukiyozoshi also includes <i>Shodo Kikimimi Sekenzaru</i> and <i>Seken Tekake Katagi</i> by Ueda Akinari (Wayaku Taro) before he published <i>Ugetsu Monogatari</i> .
Novels (Early Yomihon)	しょうせつ (ぜんきよみほん)	Yomihon is a class of novels that were written from around the Kan'en period (1748–51) to the end of the Edo period with a combination of classical and popular styles in a mix of kana and kanji characters covering poetic justice and retribution adapted from colloquial-Chinese novels. They are divided into "initial yomihon" (early and Kamigata yomihon) and "late yomihon" (Edo yomihon). The first initial yomihon book was <i>Hanabusa Soshi</i> by Tsuga Teisho in 1749, and a representative work is <i>Ugetsu Monogatari</i> by Ueda Akinari (generally in the format of five hanshi-bon volumes).
Novels (Dangi-bon)	しょうせつ (だんぎぼん)	Dangi-bon is readings (of 3 to 5 volumes) in the format of hanshi-bon since the Horeki era. Their origin was a group of very instructive works by Masuho Zanko and Issai Chozan in the Shotoku and Kyoho eras (1711–36), describing the contemporary customs with funny expressions and indirect remonstrance. While previous historical studies on literature had categorized them into "kokkei-bon" or comical books, the term of dangi-bon has been established recently. Major works include <i>Nenashigusa</i> by Hiraga Gennai.
Novels (Kibyoshi)	しょうせつ (きびょうし)	Kibyoshi is a style of kusazoshi (readings in the chuhon format published in the Edo period, whose one volume consists of 5 leaves on which sentences are written in the margin of drawings). Unlike akahon (red books), kurohon (black books) and aohon (blue books) for children, kibyoshi was for intellectuals, featuring intelligent descriptions based on the idea of "ugachi." The first work was <i>Kinkin Sensei Eiga no Yume</i> by Koikawa Harumachi in 1775. The pinnacle was in the Tenmei period (1781–89). Well-known works include <i>Edo Umare Uwaki no Kabayaki</i> written by Santo Kyoden in 1785.
Novels (Share-bon)	しょうせつ (しやればん)	Share-bon books vividly describe the contemporary customs in red-light districts with "ugachi" intended for humor (generally in a single volume in the kohon format, also known as konnyaku-bon). They were published between the end of the Kyoho period (–1736) and the Enpo and Koka eras (1830–48), and particularly the pinnacle was the An'ei and Tenmei eras (1772–89). The form was established by <i>Yushi Hogen</i> published in 1770. The leading novelist was Santo Kyoden, who is known for <i>Tsugen Somagaki</i> and <i>Keisei Kai Shijuhatte</i> .
Drama (Joruri)	えんげき (じょうり)	Takemoto-za and Toyotake-za theaters in Dotonbori, Osaka, competed with each other in publishing works, leading to the pinnacle of ningyo joruri (their shohon or joruri publications were almost in the hanshi-bon format). In those times, the writing of a work was generally divided among several authors. For example, <i>Sugawara Denju Tenarai Kagami</i> was written jointly by four authors including Takeda Izumo and Namiki Sosuke, while <i>Yoshitsune Senbon Zakura</i> and <i>Kanadehon Chushingura</i> were written in a collaboration between three authors including Takeda Izumo (the second). Having declined after Chikamatsu Hanji, joruri still exists today in the name of bunraku.
Literature in the Late Edo Period	えどこうきのぶんがく	The late period is defined as almost the whole of the 19th century from around the Kansei period to the end of the Keio period (1789–1868). The center shifted to Edo, where professional writers emerged such as Jippensha Ikkū and Kyokutei Bakin, while various distinctive novelists also appeared in the provinces, including Ryokan in Echigo Niigata, Tachibana no Akemi in Echizen Fukui, and Kobayashi Issa in Shinano. The pinnacle in the Bunka and Bunsei eras (1804–30) had active writers such as Kagawa Kageki, Shikitei Sanba and Tsuruya Nanboku (the fourth).
Chinese Poetry and Chinese Literary Studies	かんし・かんがく	Kan Chazan in Bingo Kannabe showed a fresh poetic style with the emphasis on poetic sentiment in daily life, whereas Koko Shisha, a school led by Ichikawa Kansai, produced Okubo Shibutsu and Kashiwagi Jotei who gave importance to the Sung poetic style, driving the poetry community in the Kasei period (1804–30). Other major poets include Rai San'yō whose works are characterized by poems about historical events, as well as female poets such as Ema Saiko. There were also famous poets in the provinces in addition to the three major cities, and Chinese poetry reached its peak. This trend continued until around the middle of the Meiji period.
Waka and Japanese Literary Studies	わか・わがく	The Keien-ha school dominated the country, as Kagawa Kageki, who was strongly influenced by Ozawa Roan, promoted the reform of waka by advocating the theory of "shirabe no setsu." This trend was inherited by Hatta Tomonori at the end of the Edo period, and further by Takasaki Masakaze, developing into a governmental agency called Outadokoro in the Meiji period. Along with such a countrywide movement, provincial poets including Ryokan in Echigo Niigata, Tachibana no Akemi in Echizen Fukui and Okuma Kotomichi in Chikuzen Fukuoka, as well as female poets such as Nomura Motoni and Otagaki Rengetsu, established their own positions.
Haikai	はいかい	The 100th anniversary of Matsuo Basho's death in 1792 deified him further, and haikai instantly became more popular and vulgar. Narita Sokyū and Sakurai Baishitsu were at the center of Tenpo haikai, while Kobayashi Issa from a rural village in Shinano left unique works, which stood out as humane poems about daily life. Tsukinami haikai flourished, but was severely criticized by Masaoka Shiki in the Meiji period as having tsukinami-cho or a trite style.
Novels (Late Yomihon)	しょうせつ (こうきよみほん)	A typical example of late yomihon is long romantic novels, and major novelists include Santo Kyoden ( <i>Sakurahime Zenden Akebono Zoshi</i> and <i>Mukashi Katari Inazuma Byoshi</i> ) and Kyokutei Bakin ( <i>Chinsetsu Yumiharizuki</i> and <i>Nanso Satomi Hakkenden</i> ). In particular, Bakin had an excellent ability to structure a magnificent story, influenced by Chinese long novels. A majority of late yomihon books contained historical tales called haishi-mono (in the hanshi-bon format), while zue-mono or illustrations ( <i>Genpei Seisui Zue</i> in the oohon format), ehon-mono or stories with illustrations ( <i>Ehon Chushingura</i> ), and chuhon-mono ( <i>Okinamaru Monogatari</i> ) were also published.

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Novels (Kokkei-bon)	しょうせつ (こっけいぼん)	Kokkei-bon is a class of chuhon-format novels that describe popular comedies in common daily life. The initial work was the first volume of <i>Tokaidochu Hizakurige</i> by Jippensha Ikku in 1802, and the pinnacle was in the Kasei period (1804–30). Along with <i>Hizakurige</i> , well-known works include the four volumes of <i>Ukiyoburo</i> by Shikitei Sanba published from 1809 to 1813. Using the conversational style effectively, those books offered new comedies that were different from ones before the Kansei Reforms.
Novels (Ninjo-bon)	しょうせつ (にんじょうぼん)	Ninjo-bon is chuhon-format genre novels for women, describing plays or love using many conversations. The first works were <i>Seidan Mine no Hatsuhana</i> by Jippensha Ikku and <i>Akegarasu Nochi no Masayume</i> by Ryutei Rijo published in 1819. This category reached its peak in the Tenpo period (1830–44) and continued until the early Meiji period. Major novelists include Tamenaga Shunshi, who recognized himself as the originator of ninjo-bon. His representative work is <i>Shunshoku Umegoyomi</i> , four volumes, published in 1832 and 1833.
Novels (Gokan)	しょうせつ (ごうかん)	Gokan is the general name for kusazoshi books published after 1807 following kibyoshi (also in the chuhon format, one book consists of several volumes, each of which is composed of 5 leaves). They are long novels strongly characterized by romantic elements and entertainment. This category reached its peak in the Bunsei and Tenpo periods (1818–44) and continued until the early Meiji period. Major works include <i>Nise Murasaki Inaka Genji</i> , 38 volumes, by Ryutei Tanesuke in 1829 and 1842, and <i>Shiranui Monogatari</i> by Ryukatei Tanekazu and others.
Drama (Kabuki)	えんげき (かぶき)	In the Kasei period (1804–30), Tsuruya Nanboku (the fourth) established the category of kizewa (realistic direction of plays). His representative work is <i>Tokaido Yotsuya Kaidan</i> (first played in 1825), in which his direction expressed misery effectively in the scene of, for example, Oiwa's combing hair. The exhibited book is <i>Tokaidochu Kadode no Sakigake Yotsuya no Kaidan</i> (published in 1826, the title shown on the cover of the first printed version was "Nagori no Hana Yotsuya Kaidan"), which is a copy of the original, outlining the story with illustrations in the gokan format.